THE HIT PARADE

A Photo Essay With Reports by Joe Klein and Eric Pooley

VALENTINO'S BIG BASH

The Designer's Thirtieth Anniversary Lures the Chic to Rome

By Michael Gross

A HOUSE OF CARDS?

What the Clifford Bank Scandal Has Unearthed

By Christopher Byron

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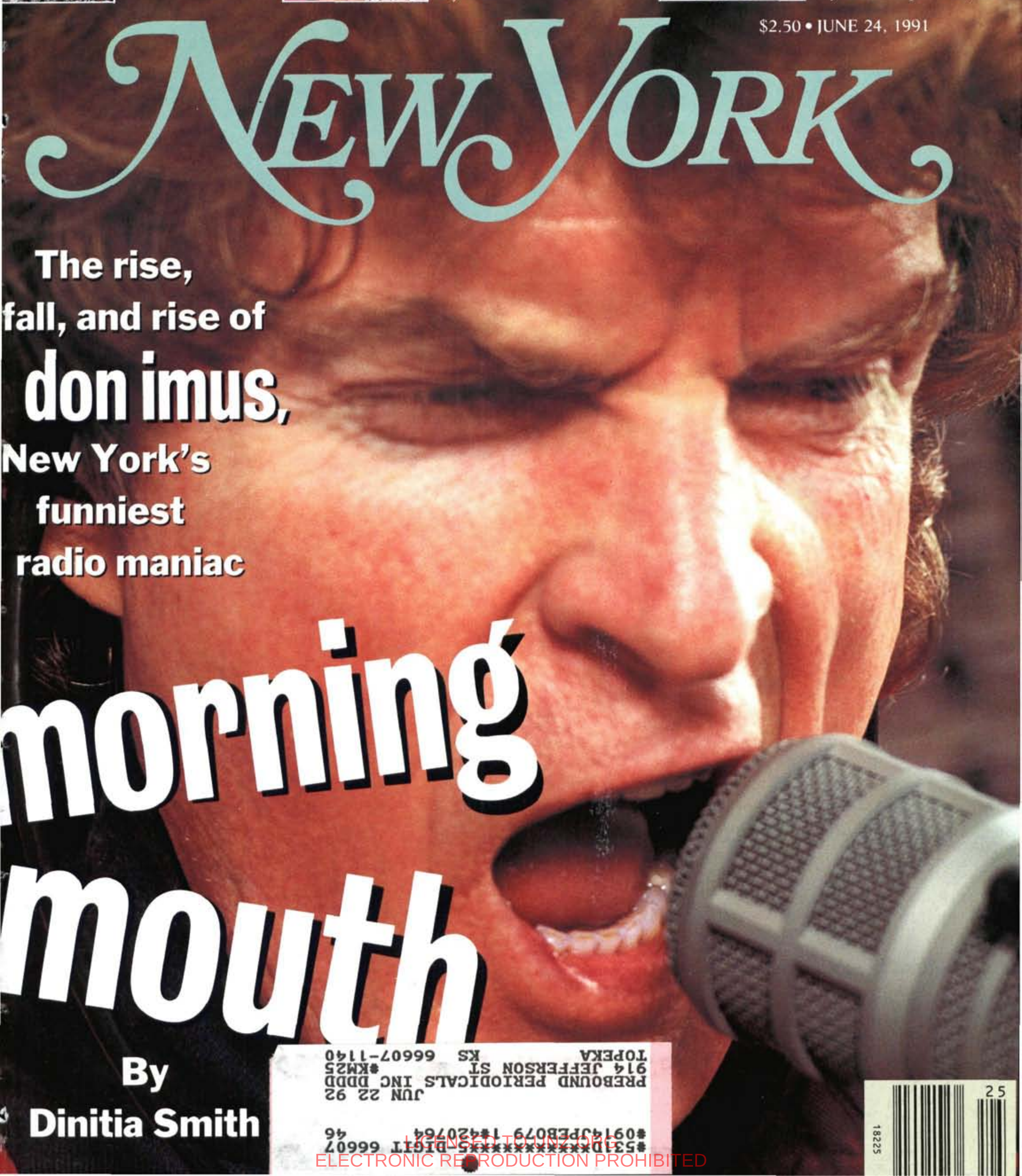
NEW YORK



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New York's funniest radio maniac

morning mouth

By Dinitia Smith

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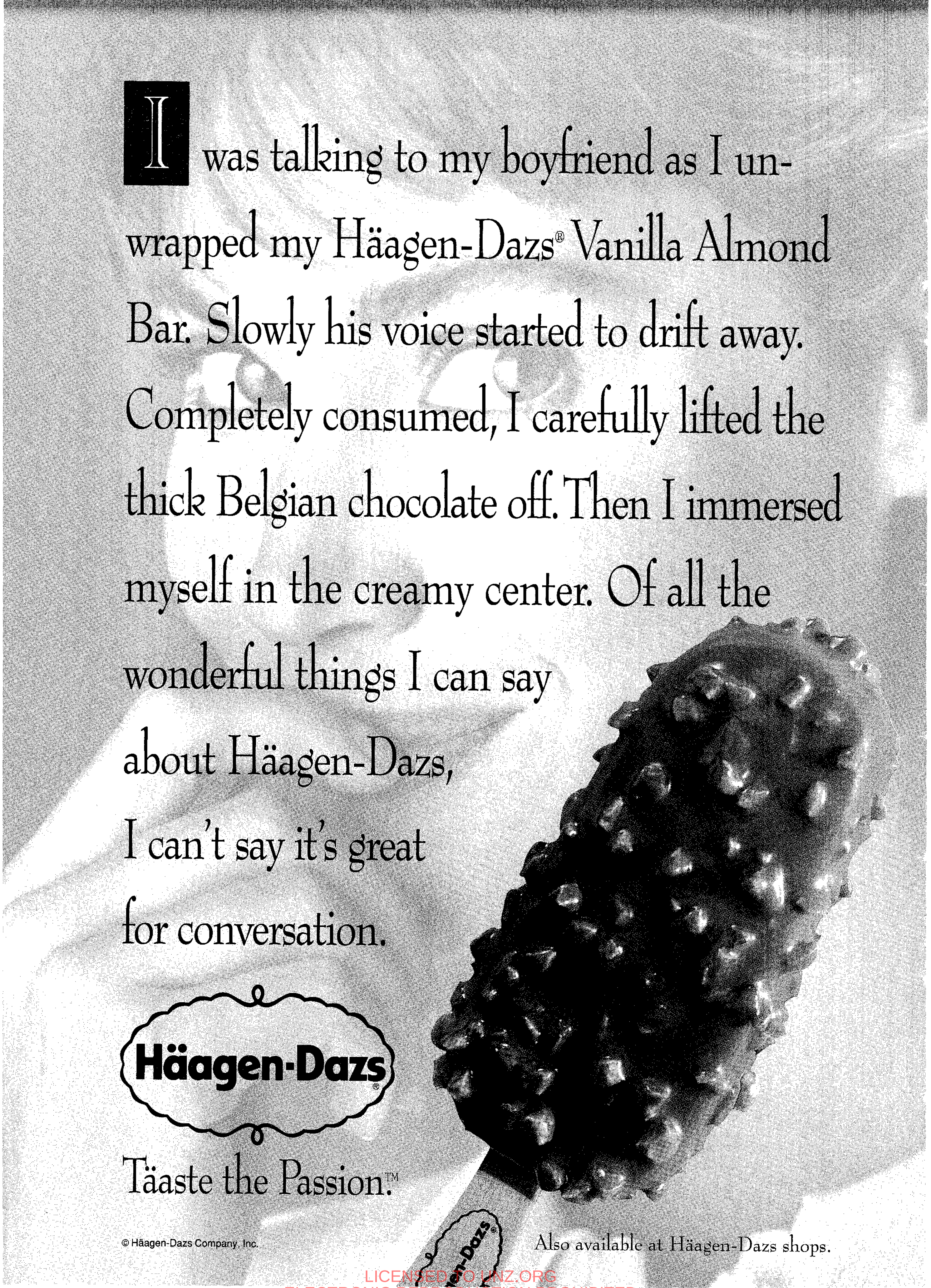

I was talking to my boyfriend as I unwrapped my Häagen-Dazs® Vanilla Almond Bar. Slowly his voice started to drift away. Completely consumed, I carefully lifted the thick Belgian chocolate off. Then I immersed myself in the creamy center. Of all the wonderful things I can say about Häagen-Dazs, I can't say it's great for conversation.

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BY ERIC POOLEY

It felt like the late forties—sailors on Broadway, confetti and dress whites, and a huge dose of Sousa. Operation Welcome Home stormed the Canyon of Heroes last week, to millions of cheers—and millions of dollars. Under a blazing sun, the hordes came to wave. Others came to protest. But there seemed to be room for everyone that day: from Vietnam vets to schoolchildren gone AWOL. It was your basic New York spectacle, as the city lined up to make noise. A photo essay.

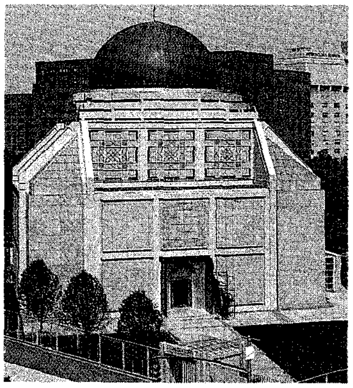
28 Morning Mouth

BY DINITIA SMITH

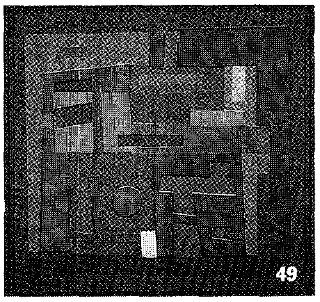
At five-thirty each weekday morning on WFAN, Don Imus gives New York a crazed wake-up call. His "Imus in the Morning" is a manic mix that parodies everything from racists and homophobes to Stump Merrill. But Imus, on a comeback from problems with alcohol and cocaine, is also a razor-sharp moralist who's the morning choice of the city's affluent, educated males.

36 The Road to Mecca

BY JAMES TRAUB



There are perhaps 400,000 Muslims in New York State, almost all of them in the metropolitan area. Now, in the curious setting of 96th and Third, they have a new spiritual home. The Islamic Cultural Center has weathered twenty years of delay and debate—one of the longest-running non-construction projects in New York. The mosque, with its dome, minaret, and grand details, opens at a time when Islam's image here most needs improving. A look inside.



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Photographs: top left, Nina Berman/Sipa; center left, Harry Benson; bottom left, Anthony Israel; top right, Bill Jacobson.

- *Oh bother, where have I parked my yacht... ?*

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LETTERS

No Excuses

John Taylor's June 3 cover story, "Don't Blame Me!," prompted an extraordinary response. Here is a sampling. More letters will appear in future issues.

"DON'T BLAME ME!" HIT THE NAIL RIGHT ON the head. It's one of the best articles that I've read in any magazine in a long time.

Paul Fine
Mount Vernon, N.Y.

CONGRATULATIONS ON JOHN TAYLOR'S EXcellent piece. "Don't Blame Me!" is the best single treatment of this depressing phenomenon that I have ever come across. I hope Taylor's article joins Walter Olson's seminal book on the litigation explosion as a watershed contribution toward a new outlook in the United States.

Charles A. McCrann
Manhattan

"DON'T BLAME ME!" PERFECTLY DESCRIBES today's way of life. People should read carefully what John Taylor has to say, and if we're lucky, they'll listen to him and modify their behavior accordingly.

Anthony L. Schiavetti
Schiavetti, De Vito, Begos and Nicholson
Garden City, N.Y.

I WAS IMPRESSED WITH JOHN TAYLOR'S analysis and his conclusion that, in an important way, the National Rifle Association and the American Civil Liberties Union are "almost identical." Near the top of my wish list for this country is that both of these groups, and the attitudes that fuel them, will disappear. In very different ways, each has made our world far more dangerous.

Robert Davidson
Manhattan

JOHN TAYLOR'S ARTICLE MOCKING THE don't-blame-me syndrome ironically gives the National Rifle Association and the American Civil Liberties Union a bum rap for their stands. The NRA, as a defender of the right to bear arms, is actually blamed for the death of everyone killed by guns. But some of these deaths would have occurred even if guns were outlawed, and some deaths of innocent people were actually *prevented* by the ownership of guns by decent citizens. The banners would have us cede responsibility for our safety to the police and would absolve murderers by making guns the scapegoat. The ACLU, in seeking the repeal of victimless-crime laws like bans on some recreational drugs, merely seeks to place the responsibility for what goes into our bodies on us instead of the Drug Enforcement Administration. Indeed, it is the drug banners who suggest that we cannot be expected to control ourselves when given easy access to drugs. Hence, according to the banners' logic, unsocial acts committed under the influence of drugs must be blamed on the drugs rather than the people using them.

David Khan
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

AS A VICTIM OF SOCIAL INJUSTICE (I'M A REcovering teetotaler), I was glad to read John Taylor's article. I immediately dropped my lawsuit against Ben & Jerry's for making me fat. Now I know why it was so difficult to sell my last book, *Children of Perfect Parents.*

Richard Smith
Manhattan

HOW DEEP DOES THE FEAR OF VICTIMIZATION run? A branch of McDonald's gives away deflated HAPPY BIRTHDAY balloons to toddlers upon which is imprinted, in the tiniest type, NOT INTENDED FOR CHILDREN UNDER AGE 5. ADULT SUPERVISION RECOMMENDED.

John D. Rafferty
Manhattan

JOHN TAYLOR CERTAINLY GOT MY IRE UP BY bashing therapists for creating a so-called culture of victimization. Entering psychotherapy *is* an act of taking responsibility. Taylor ought to consider this as he hurls irresponsible generalizations to boost his concept of the week.

Carol Chetrick, M.S.W, C.S.W
Manhattan

I TAKE EXTREME EXCEPTION TO JOHN TAYlor's citation of the books *Beyond Codependency* and *Adult Children of Alcoholics* in his listing of current literature that encourages people to believe that they're victims. Obviously, Taylor is unfamiliar with the principles of twelve-step groups—which emphasize that, whatever happened in your past that may have caused psychological damage, the past is the past, and you *alone* are responsible for your present behavior. In fact, these groups encourage us to take charge of our lives and accept responsibility for what we do as adults.

Virginia Bowen
Burbank, Calif.

AS A BLACK WOMAN, I AM DISGUSTED BY THE sweeping generalizations John Taylor makes in his piece on victims and his willful ignorance about certain subjects. He has lumped together victims of racism, homophobia, and AIDS with murderers whose right to bear arms has been questioned, some college kid who got arrested for dealing drugs, and Rose Cipollone—and that is an abomination. In reference to the Thurgood Marshall controversy, until the 1950s, those blacks who had money, education, and professional positions were still light-skinned for the most part. Thurgood Marshall was born into this light-skinned caste of privilege, and that was one factor that enabled him to become a prominent lawyer. Casting Sidney Poitier in that role made it impossible to deal with the early-twentieth-century color caste system in the movie—*that's* why some people were upset. This information is readily available, but Taylor chooses to ignore it. Shelby Steele is one of these light-skinned blacks who have used their race to point a finger at the black underclass while getting paid by the white middle class. It is certainly because of some white guilt complexes out there that Steele has a professorship and is so widely published. Also, Mario Van Peebles was quoted out of context. Blacks aren't rowdy at every movie; there weren't loud outbursts at screenings of *On Golden Pond* with predominantly black audiences. *New Jack City* is a violent, sad portrayal of some of our communities that elicits a heartfelt, sometimes loud reaction. I heard the same reactions when I was in a predominantly white neighborhood watching *GoodFellas.*

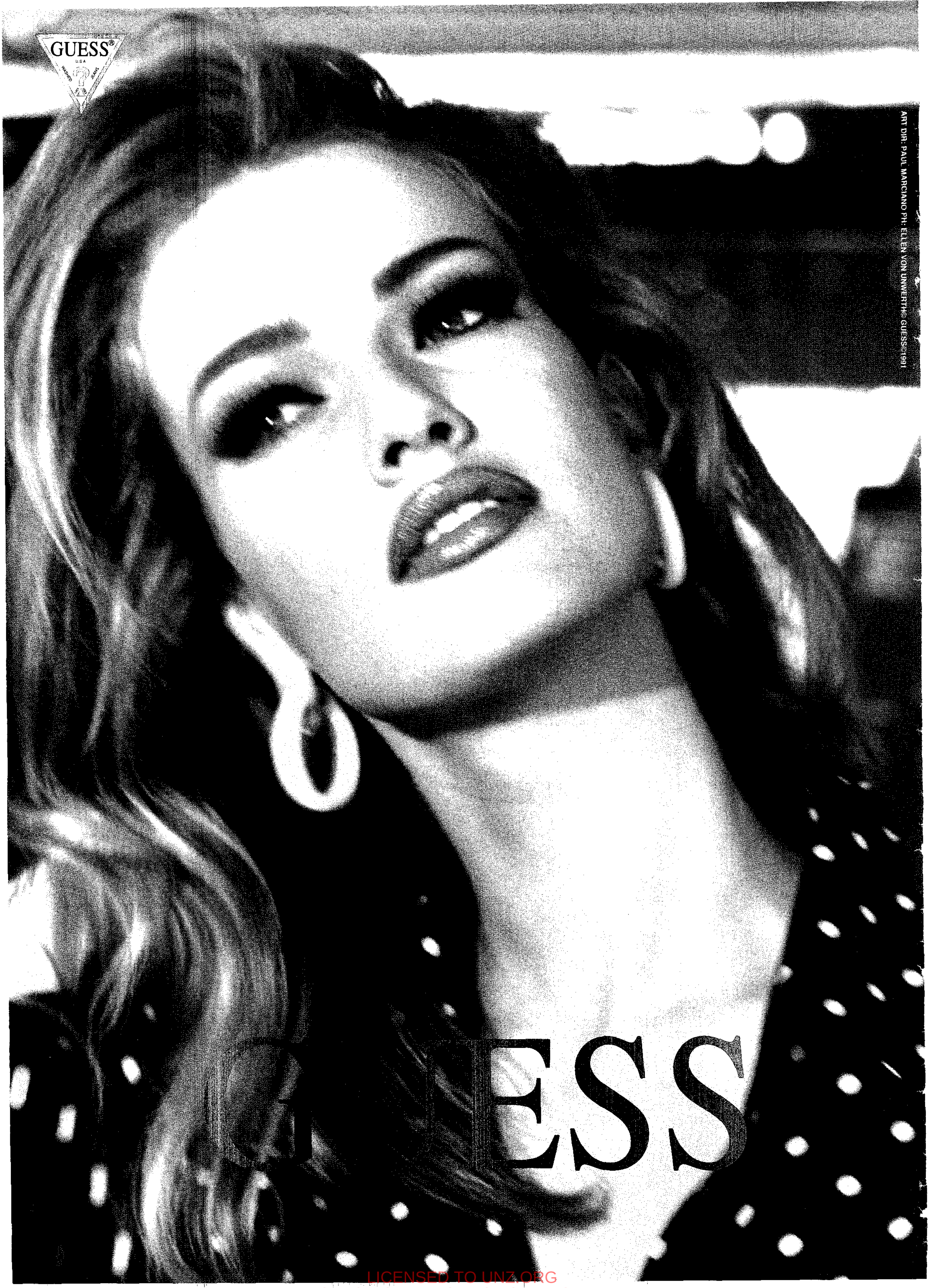
Veronica Chambers
Brooklyn

IT IS MARIO VAN PEEBLES WHO NEEDS TO get hip to the idea that when people pay $7.50 a ticket to see a movie, they are paying to see and hear the film in its entirety without disturbances from other audience members. In my experience, most of these "extroverted reactions" are obscenities leveled loudly at the movie screen. What about the young children in the theater? I suppose they need to get hip as well. It's no wonder that a number of New Yorkers have abandoned theaters altogether in favor of their living rooms to view films.

Phil Finkelstein
Queens

LET'S STOP GIVING IN TO THESE "VICTIMS" of life. They shouldn't be awarded millions of dollars to alleviate their suffering, nor should they be invited on TV talk shows to air their grievances. Let these jerks take responsibility for their own actions.

Linda Russo
Manhattan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NEW YORK
INTELLIGENCER
BY JEANNETTE WALLS

FLEET CHARITY...KID BID...DANCES WITH WOLVES?...REALTY 101...PLAYING WITH FIRE

DINKINS DUCKS CITYMEALS SHINDIG

Mayor Dinkins continues to live up to his reputation for being less than charitable.

The mayor, who was taken to task for donating only $475 to charities last year, just snubbed the annual Citymeals-on-Wheels James Beard tribute, even after Joseph E. Seagram's underwrote his $350 ticket. Citymeals was passed over at the last minute so the mayor could attend the premiere of Spike Lee's *Jungle Fever.* Last year, Dinkins described Citymeals, which serves the homebound elderly, as "the best charity in the world."

"He stands by [that] statement," says a mayoral spokeswoman, who points out that the mayor has done other things in support of the charity, including personally delivering a meal in February. "For this event, he sent his first deputy mayor, the city's highest-ranking official next to the mayor."

THARP MAY END PAS DE DEUX WITH ABT

Twyla Tharp's tumultuous tenure at the American Ballet Theatre may be coming to an end.

The choreographer's contract with ABT expires in August, and sources say Tharp has told associates that she might not renew it. "She's yanking some of her works from their repertoire," says one source. "The word backstage was that the May 6 performance was going to be ABT's last all-Tharp evening." Tharp is close to signing a two-year exclusive contract with the Boston Ballet for two of her best-known works, *Brief Fling,* which was commissioned by ABT, and *In the Upper Room.*

Last year, Tharp and ABT co-director Jane Hermann clashed when Hermann criticized the costs of Tharp's work. At the time, Hermann said, "The question of how deeply involved [Tharp] will be with the company . . . is purely financial." ABT would not comment, and Tharp could not be reached.

According to another source, Tharp, who folded her own company in July 1988, is considering starting it up again this fall at the Wexner Center for the Arts, in Columbus, Ohio. She is also discussing greater involvement with City Center.

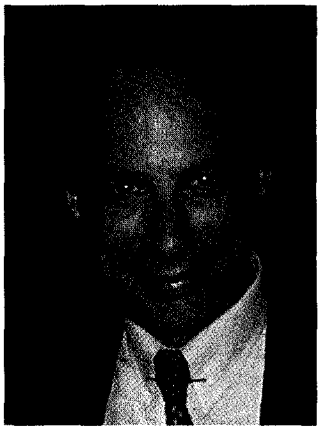
TWYLA THARP

NYU STUDIES FAIRCHILD BUILDING

Laurence Tisch and Leonard Stern are taking an active interest in New York University's real-estate deals. The two media moguls and NYU board members were recently spotted on East 12th Street taking a look at the former Fairchild offices.

A spokesman for Fairchild—which moved to the old Ohrbach's Building on West 34th Street, off Fifth Avenue, in March but still owns the twelve-story building—says that the two sides are talking.

"We're looking at it," says a spokesman for NYU, which has been chided by some community groups for its relentless expansion. "We look at most things that become available."

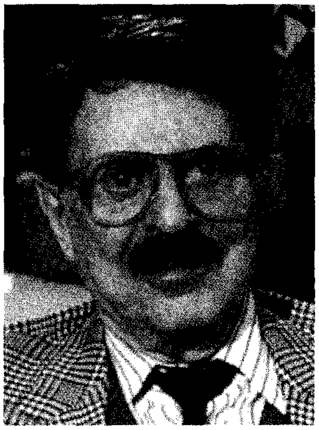

LEONARD STERN

MERRICK SAYS IT'S CURTAINS FOR THE KIDS

Broadway producer David Merrick doesn't want an adoption to get to the final act. The man behind *42nd Street* and *Oh Kay!* and his wife, Etan, began adopting two children in 1988, says a source, but are now in the middle of a messy divorce. The theater impresario says he doesn't want to become the father to two children he barely knows, but his estranged wife is insisting he go through with it.

"If the judge grants Mrs. Merrick's approach to the case, I believe it would be the first compulsory adoption in the history of New York," says David Merrick's lawyer, Lawrence Pollack. Merrick also insists that the preliminary adoption documents were incomplete when he signed them. "Mr. Merrick contends that he has never seen the three-year-old, and that the four-year-old has been brought to his apartment only a few times. . . . Mrs. Merrick can wait until the divorce is complete, then adopt the children herself."

Etan Merrick's lawyer, Mara Thorpe, couldn't be reached for comment, but someone familiar with her side of the case says, "The issue really is a father who assumed obligation for children and now wants to be permitted to walk away."


DAVID MERRICK

SPRINKLERS TO RAIN ON ARMORY PARADE?

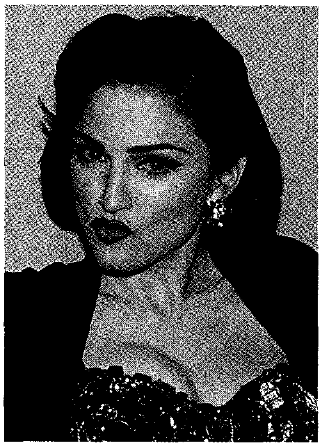
The city wants the 7th Regiment Armory to install a complicated sprinkler system—but some Upper East Siders are saying the proposed changes would ruin the interior of the stately building.

The Armory, on Park Avenue at 66th Street, houses

ASSOCIATE EDITOR: DEGEN PENER

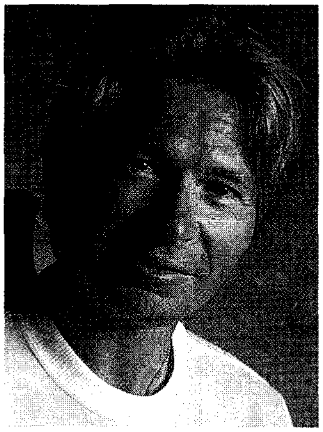
Photographs: top, Jack Mitchell/Outline; center, Gerardo Somoza/Outline; bottom, Martha Swope.

TOM'S TOUR...THANK GOD HE'S A BUSY BOY...KINSLEY REPORT...HUMOR'S NEW UNIFORM?



MADONNA

DAVID GEFFEN



JOHN DENVER

such annual events as the Winter Antiques show and also serves as a shelter for the homeless. The city has set up a $3.5-million fund to install the system, including four-inch pipes that would be extended from the ceilings. But the Friends of the Upper East Side Historic Districts, a preservation group, are worried that the proposed changes would obliterate the building's ornate vaulted ceilings. They contend that a system of electronic smoke and heat detectors that's being installed will make the building safe. Says one, "We're particularly worried about one of the few existing interiors designed by Louis Comfort Tiffany. Stanford White contributed to the room, and marring it would be a terrible loss."

But, says one advocate of the homeless, "we're talking about plaster versus lives."

……

WHITTLE WOOS KINSLEY FOR CHANNEL ONE

Chris Whittle has been talking to liberal commentator Michael Kinsley about heading up the media magnate's controversial Channel One venture. Hiring Kinsley, a senior editor at *The New Republic* and a co-host on CNN's *Crossfire,* may give credibility to the television project—which has been attacked for broadcasting commercials in classrooms.

"Kinsley has flown down to Knoxville several times for negotiations," says the source. "It would be a real coup for Whittle." Kinsley wouldn't discuss the matter except to say, "I've had some discussions with [Whittle]." Pressed further, Kinsley laughed and said, "I'm not going to help you out on this."

……

BROKAW WON'T GO TO RIO . . . DE JANEIRO

Tom Brokaw would never succeed as a travel agent.

At a benefit last week, the NBC anchor almost persuaded bidders *not* to buy one of the items being auctioned, a seven-day trip to Rio de Janeiro. "He called Rio 'hell on earth,' " says one observer. "He was saying that if you really want to see how bad crime and poverty can get, that's the place to go. Fortunately, the trip sold [for $2,700] in spite of his comments." The money went to Community Access, Inc.

"I was just recommending people buy the trip because, among other things, they would see the future of cities if we don't get problems under control," says Brokaw. "So far, no travel agencies have asked me to sign on as a consultant."

……

NEWS AND NOTES FROM ALL OVER

MADONNA BETWEEN COVERS: Will Madonna's recent sexually explicit interview with *The Advocate* become a book? Publishing insiders say that writer Don Shewey has been talking with book houses about bringing out a gift edition of the two-part interview, but that the singer is withholding her permission. Shewey did not return calls. Madonna, who revealed to the gay magazine, among other things, that one of her brothers is homosexual, had no comment.

***NAT LAMP* MAN TO LIGHT *SPY'S* WAY?:** The owners of *Spy* are talking to a number of potential new publishers, including Gerald Taylor, formerly of *National Lampoon,* says a source. Tom Phillips, *Spy's* current publisher, who is said to be leaving shortly, didn't return calls. Taylor, a longtime friend of *Spy* co-editor Kurt Andersen and currently publisher of *U* magazine, said, "I talk to people all the time. As far as I'm concerned, there is no news here. This is a non–news event." Andersen was equally elusive: "I'm friends with Jerry Taylor. I've always been a big fan of his. I ran into him not long ago. We talked. . . . He'd be a great publisher."

PINING FOR THE PINES?: David Geffen, who last year paid $47.5 million for Jack Warner's old estate in Beverly Hills, is searching for a summer place on the East Coast. Geffen didn't return calls, but a source says that after visiting the Fire Island Pines over Memorial Day weekend, the newly made billionaire is eagerly looking to buy a home there.

……

JOHN DENVER'S *WILL ROGERS* FOLLY

John Denver could have been a Broadway contender. About five years ago, the country crooner was working with some producers to stage a musical version of Will Rogers's life. "It's something he really wanted to do for a long time," says a source.

The "Rocky Mountain High" singer dropped out of the group, which later brought *The Will Rogers Follies* to the Palace Theatre. The show, now starring Keith Carradine, has been a commercial and critical hit, winning six Tony Awards. Denver, looking wistful, was spotted earlier this month in the audience.

Denver's spokesman says there are no plans for him to take over Carradine's role. "There's no particular talk about that," he says. "Right now, he's busy with tours and performing and making records."

Photographs: top, Mary Hilliard; center, Steve Smith/Onyx; bottom, Feller/Sipa.

The City Politic/Joe Klein

THE MOTHER-IN-LAW OF ALL PARADES

THE TROOPS TAKE NEW YORK

LIKE A MIRAGE: *(left to right) Police Commissioner Lee Brown, Dinkins, Powell.*

LAVENDER CONFETTI CASCADED FROM THE building at the corner of Vesey Street and Broadway. A lavender sign fluttered above: WE SALUTE OUR GAY, LESBIAN AND BI TROOPS. From time to time, the troops passing below would glance up, notice the sign and the homosexual men and women in the adjacent windows, cheering, tossing confetti, and blowing kisses at them. Glances were exchanged. There were nervous giggles in the ranks—and then, waves and thumbs-up signs flashing back from the street, and even a few kisses.

Ahhh, New York. All the jousting with Washington over which celebration would be bigger and better had seemed tacky. The very notion of two extremely huge parades to commemorate one rather distant, marginal war seemed excessive to the point of tastelessness. And yet, it was hard not to be proud of New York's big, sloppy wet kiss to the returning heroes, especially after Washington's cool, antiseptic, Prussian tank show.

In Washington, the troops had been reviewed by their commander in chief. This was serious business; no smiling or waving in the ranks. New York was a different story: Was this an army or a marching Arsenio Hall audience? The troops hooted, waved, wore flags and flowers in their helmets. Sailors ambled along with their girls; reservists strolled with their families; one very large trooper boogalooed down Broadway, launching himself into ecstatic splits and twirls.

If the proud, new professional Army had strutted its stuff in Washington, the New York parade had a delightfully amateurish feel. Reservists seemed to dominate; there were a lot of middle-aged, out-of-step potbellies in the line of march. It was a day for the reluctant citizen soldiers who'd been yanked from their lives, sent to a godforsaken place, and asked to face death for a cause that was, at best, abstract. As they passed the reviewing stand, they shot victory *V's*, fists, thumbs, and index fingers over at Colin Powell and Stormin' Norman—who seemed as tickled as their troops, smiling and waving and pointing right back.

New York's parade was a homecoming, not a victory march. It was about the troops, not the war—and I realized, watching them pass by, that *they* (not the cause, nor the video-game efficiency of the operation) were the real reason the war had been so popular. For months, they dominated the evening news—almost always cheerful, efficient, optimistic, smart. They were a source of pride, a reminder each night of what America *hoped* it was all about. Their cheery salute "Good to go!" was a world away from Vietnam's "It don't mean nothin'." It reflected a freshness, a welcome confidence after all the years of soul-searching and doubt.

That sort of confidence has often seemed alien and banal in New York—too unhip, too *American* for the big town—and so it was kind of wonderful to see the city invaded by America and overwhelmed by it for a few hours last week, to see all the multifarious eccentricities that are New York lose their cool, shower confetti, and blow kisses at the troops.

One wonders what the local pols made of it. With the exception of Alfonse D'Amato and Stephen Solarz, who embraced the operation with uncritical (and, at times, unseemly) ardor, most of New York's elected officials opposed the war. Their skepticism seemed to match their constituents'—why spend all that money and effort *over there,* while stiffing the cities and the poor back home? And so, there was a halfhearted, perfunctory quality to the run-up to the parade: It was something the city would do, for form's sake, because it always had done such things. There was a quiet defensiveness, reflected in Mario Cuomo's observation, just before the parade started, that the day would prove "the decency, patriotism, and loyalty of our New Yorkers."

The governor—acting in his capacity as "commander in chief of our state militia," he said—presented Powell, Schwarzkopf, and Defense Secretary Dick Cheney with medals. He then went AWOL, back to Albany to deliver his budget vetoes, an action that had been expected the Friday before and now seemed a matter of convenience as much as necessity. The inevitable reviewing-stand photos—Cuomo and the generals saluting the troops—would have seemed awkward, no doubt, perhaps gratuitous. When asked if he'd care to speculate about how the Gulf War would be regarded in five years, the governor offered a brusque "No."

The mayor, who loves parades, felt no such reluctance to join the party. He was up there with Powell and Schwarzkopf, looking like a stray Good Humor vendor in a white baseball cap and Windbreaker, snapping off salutes as the troops promenaded by (cheering his fellow Marines, especially). The mayor's entourage wasn't quite so enthusiastic. They seemed to regard this as the Mother-in-Law of All Parades—an interloper to be tolerated but quietly resented, a frivolity at a moment of urban crisis. No doubt, more than a few mayoral aides would have felt more comfortable down on Vesey Street with the protesters waving banners like JOBS, HEALTHCARE AND SCHOOLS—NOT WAR. For others, the celebration of American "imperialism" was not nearly as emotionally satisfying as last year's Nelson Mandela welcome, which Deputy Mayor Bill Lynch

Photograph by Allan Tannenbaum/Sygma.

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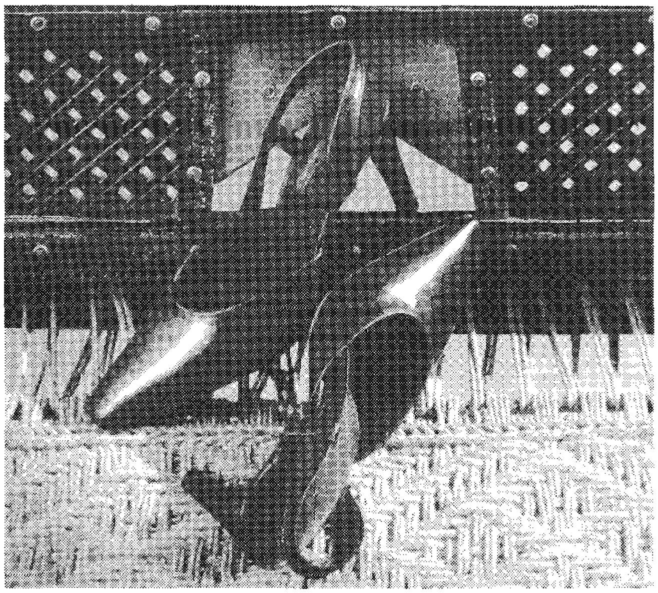

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called "the greatest moment of my life."

Indeed, this moment—the unfettered embrace accorded the troops; New York's wonderfully oddball, free-spirited brand of patriotism—was something of a shock to a city that has become used to a pinched, pessimistic, resentful politics. It came in the midst of an increasingly ugly scene, a tearing of the municipal fabric as the budget agony reaches its climax.

No doubt, there is some cause for pessimism and resentment. The local economy is a mess; Washington and Albany are deaf to entreaties. But David Dinkins—despite his ticker-tape bonhomie—seems increasingly embittered and overwhelmed by despair. His budget strategy is in ruins. He had hoped that his "Draconian" budget cuts would bring the unions, the state, the fiscal heavies like Felix Rohatyn back to the table with concessions. No dice.

Several weeks ago, some of the city's most influential businesspeople met privately with municipal labor leaders—and came away shocked by how angry with Dinkins the union leaders were. "They thought *we* were on the inside, working out the budget. Hah!" said one union president. "No one's on the inside. [City Council Speaker Peter] Vallone was right when he said there was no one home. It's really scary. David and his people don't even know how to talk to us. They come to a meeting and say, 'Tell us what you can do.' Union leaders can't deal with that. What we need is for them to say, 'This is what we want from you.' Even if they want something ridiculous, at least we can begin negotiating."

It is now down to the final weeks. A new budget must be passed by June 24, allegedly (though few expect it will be). As of last week, there was no movement. And worse: a gathering fury and frustration, a sense that the process had been poisoned by the mayor's passivity and resentment, a fear that the tenuous bond of civility—a value David Dinkins holds most dear—was in danger of slipping away.

Last week's parade came and went so quickly, it seemed a mirage—but the momentary shimmer of New York's fierce pride, creativity, and greatness lingered. And while it's unfair to compare the drudgery of governance with the hoopla of a parade, it wasn't just the parade that turned on the city last week; it was the memory of—and yearning for—the fresh, optimistic "good to go" spirit of the troops in the Gulf.

The contrast between that spirit and the despair gnawing away at the vitals of the city was part of what made the parade so moving, so much of a surprise. The hunger for heroes, for leaders—for an aggressive attack on our toughest problems—seems manifest and profound. But, sadly, the mayor mopes and dithers and, facing a crisis, offers nothing more than to turn out the lights. ■

The Cutting Edge/Michael Gross

THERE'S NO PLACE LIKE ROME

The designer with Elizabeth Taylor and Marella Agnelli.

VAL'S GALA

ROME

MIKHAIL BARYSHNIKOV COLLAPSED ON A chaise in the lobby of the Grand Hotel early in the morning of the first Thursday in June, looking like a tired little boy. Ivana Trump buzzed past looking distracted. She'd flown commercial to Valentino Garavani's three-day thirtieth-anniversary party, and her two suitcases, marked RD and RE (for "Rome Day" and "Rome Evening"), had disappeared. She was going to have to make do with PS (for "Prague Sporty," naturally), so despite her cheerful yellow Ungaro suit, she didn't look sunny. Neither did Billy Norwich, whose room wasn't ready. He was wandering about red-faced from a spell in the hotel sauna. "I'm dizzy," Barry Diller admitted, walking into the opening event—a jet-lag luncheon at the couturier's art-and-antiques-filled villa off the Appian Way.

Valentino called his extravaganza *Trent'Anni di Magia*, and the 650-odd guests who'd arrived in Rome had to agree that even if his magic was really only a matter of cloth and thread, Valentino had conjured up something special—a sleep-defying frenzy of events the likes of which the Eternal City hadn't seen since its long-past *dolce vita* decades.

What a scene it was. Besides Diller, who is Twentieth Century–Fox's chief executive, Italy's president came (though apparently he wasn't A-list enough for lunch). Sophia Loren dropped out because her mother died, but Elizabeth Taylor dropped in, trailed on the two occasions she emerged from her hotel suite by her hirsute young boyfriend, a harassed wardrobe mistress, a hairdresser, and a man carrying a bottle of springwater.

Trump and Lieberman, Giammetti and Berenson.

There were also Valentino'd demi-deities like Gina Lollobrigida, Monica Vitti, Marisa Berenson, and Bianca Jagger, a clutch of competing designers (Ungaro, de Ribes, Herrera, Ferré, Givenchy, Biagiotti, Fendi), soap stars and top models, European princes and *principessas,* American pretenders and contenders, Italian industrialists, and international egotists—all of them dressed to the hilt.

Countess Jacqueline de Ribes holds court.

The chic was enough to make you weak. "Right from the beginning," Valentino said, "I have always believed in a certain style and little details." Depending on their status and needs in life (and, more particularly, on their role in Valentino's life), guests were provided with little details in a certain style—like first-class plane tickets, rooms in the grandest hotels, clothes (by Valentino, of course), hair and makeup artists, and chauffeur-driven Mercedeses, which, thanks to special *permisos,* whisked them past roadblocks and police toting 9-mm. Beretta automatics. "I have one—it holds a fifteen-shot clip," said Ken Rainan, a biomedical entrepreneur who'd flown from San Francisco on his Challenger jet, stopping in Paris to pick up his pals Denise and Prentis Cobb Hale, Grace Mirabella, Judy Taubman, and Claude Roland, a Paris city councilman. (*Caveat lector:* As author of a preface to one of the three books commemorating the anniversary, I was flown to Rome via Air Val. "*You* have to clap," the *International Herald Tribune*'s Suzy Menkes told me as the designer entered his press conference. "I don't. I paid for myself.")

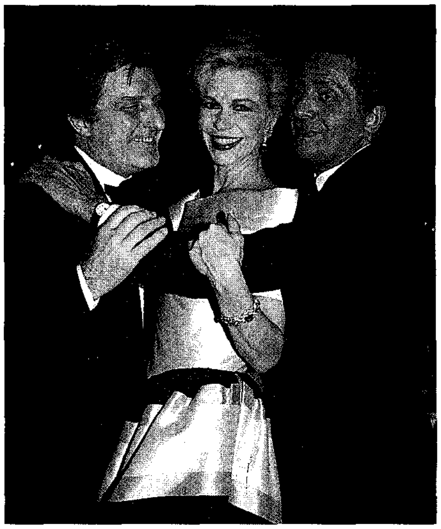
Regardless of how comfortably we'd traveled, at that first lunch we were all as dizzy as Diller, anticipating two exhibits (one of clothes, one of fashion photos and drawings), the premiere of a film (*Valentino,* by Frédéric Mitterrand, a nephew of the French president), several private lunches laid on by the likes of Marella Agnelli and France's ambassador to the Vatican, a reception in and around the Campidoglio, with its Tintorettos and its sweeping views of Rome, and the main event, a gala in a tent set up in the Villa Medici's sixteenth-century garden. It lasted until 7 A.M. Saturday.

And that wasn't the end. The gala was followed by another *vino*-soaked lunch at Villa la Vagnola, the sixteenth-century Tuscan country house of Valentino's partner, Giancarlo Giammetti, where Garibaldi once slept and Nan Kempner collapsed on a chaise by the pool—near the folly with the 1809 fresco inscribed with the words HYPOCRITES AND THE ENVIOUS WILL END UP IN HELL.

This was more than a fashion designer's multi-billion-lira folly. "It's a Roman revival—finally," sighed society fixture Marina Palma. "I look at it more as a class reunion," said jewelry designer Kenneth

Jay Lane. "It's about the survival of old friends." Not to mention their success—and their stamina.

On Thursday night, after shopping and naps, 800 old friends turned up at Michelangelo's Piazza del Campidoglio to tour the *immagini* and fashions on display in the Palazzo dei Conservatori and nibble finger food on the torch-lit terraces of the Villa Caffarelli. Valentino greeted guests under a grand statue of Pope Urban VIII. Diller and his date, Diane von Furstenberg, briefly sneaked away from the exhibit to study the Capitoline Wolf, the famous Etruscan bronze dating to the sixth century B.C. "It's not as good as the dresses," Diller graciously allowed, "but you must see the other rooms." They led straight to Mitterrand's film, with its faded images of Ari, Dick and Liz, and the young, wolfishly glamorous Valentino.


With Lynn Wyatt and Emanuel Ungaro.

"Look at those sideburns!" gasped model Dianne de Witt. Then she spied herself onscreen in old fashion-show footage. "Watch," cried out her colleague Alda. "That's the show where I lost my shoes."

Out on the terrace, Valentino was posing with more models, Marpessa, Aly Dunne, Claudia Schiffer, and the newly red-haired Linda Evangelista. Giammetti, meanwhile, was counting cabinet ministers ("nine") and bankers ("the president of the Bank of Italy and another four or five") when he saw someone even more important. "I have to say hello to my mother," he said, disappearing into the crowd.

At a quarter to one in the morning, a sylph in rose silk rustled into an elevator at the Grand Hotel. "Someone has to unzip me," she announced. Photographer Steven Meisel deftly did the honors, and a bare-backed Linda Evangelista glided down the empty hallway alone, to bed. Alessandro Pucci, son of Emilio, would have liked that image. "We are into aesthetics here," he said later on Friday, explaining why the day's bad weather didn't dampen spirits.

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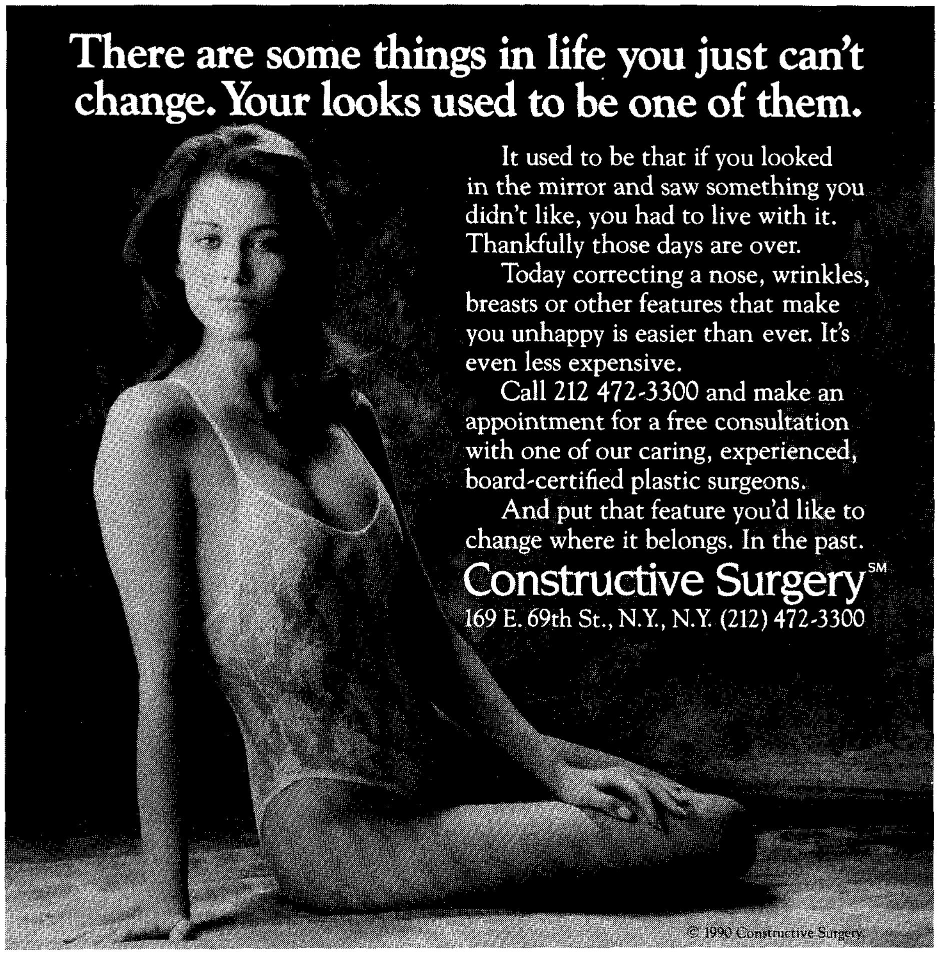
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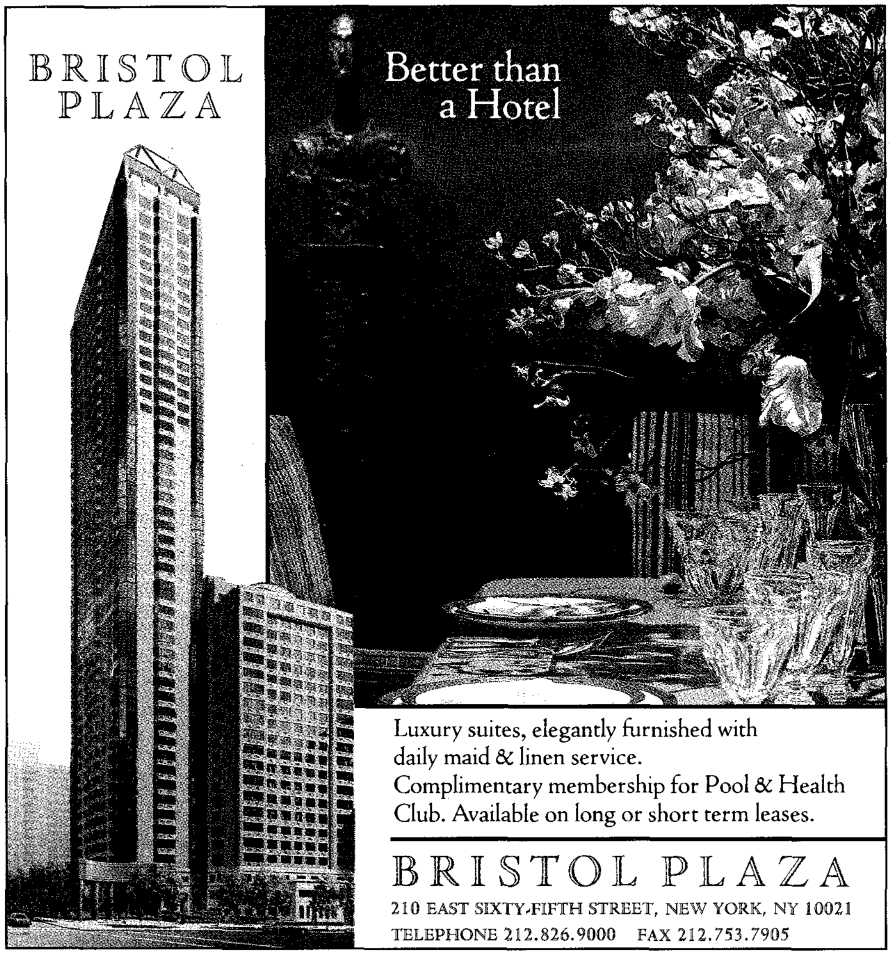
The crowd was giddy from the exhibit of archival Valentino designs collected from women like Kempner, Babe Paley, Jacqueline Onassis, Audrey Hepburn, and the Begum Aga Khan.

"This is not just a mundane social occasion," Giammetti said at Friday morning's press conference and preview of the exhibit. Indeed, Valentino seemed to be claiming—and winning—a position of prominence he has not heretofore been granted in contemporary fashion. The exhibit of 300 outfits, illuminated by Luchino Visconti's lighting designer, Pasqualino De Santis, and laid out thematically in rooms featuring, for example, all-red clothes (with music from *Carmen*), animal motifs (with tom-tom-driven jazz), and styles made up from the teenaged Valentino's earliest sketches (accompanied by Mendelssohn), obliterates the popular idea of Valentino as a designer of glitz for the elderly rich. Instead, he is revealed as a master of his fantastical métier and the equal of any of the Frenchmen who have traditionally held first claim on fashion's attentions.

Fifteen minutes after the exhibition closed, Elizabeth Taylor and Baryshnikov arrived, the center of a vortex of elbowing paparazzi and police. "That's the first dress you ever made me," an unfazed Taylor said as she entered, pointing out a white ostrich-hemmed dress and, coincidentally, deflecting the designer's attention from her Chanel bag and Thierry Mugler shoes.

"I order everything for you but the weather," Valentino said only minutes later, greeting rain-soaked guests, who had changed into black tie and ballgowns, at the doorway of the Villa Medici. After a buffet dinner, a cake shaped like Valentino's couture house was wheeled out as Lester Lanin's band began to play and the models sang "Happy Birthday." Then at 1 A.M., *Die Meistersinger* blared from the speakers, heralding a *son et lumière* display. As colored lights played on the grand garden fountain and Valentino-red fireworks lighted the sky, guests took dinner knives and slit the plastic sides of the tent—added at the last minute because of the weather—for a better view. "Only in Italy does music dance in the rain," said Ivana Trump's date, Ken Lieberman.

After dessert, Rome's young aristocrats danced in the rain, too, as Lester Lanin gave way to a D.J. The scent of Valentino's new perfume, Vendetta, mixed with that of hashish cigarettes. Sweaty photographers ogled the girls lifting their damp chiffons on the dance floor. Models smoked their last remaining Marlboros. Artist Sylvia Martins washed a champagne flute in the fountain set in the center of her table and had another glass of fizz. It was four before Valentino left. But first he ate a slice of pizza and said, "Only the ball gowns suffered." ■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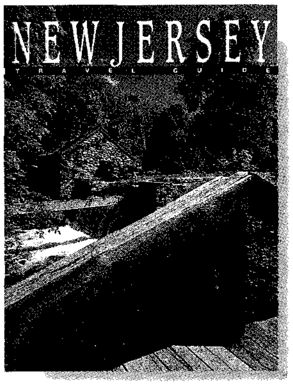

Media/Edwin Diamond

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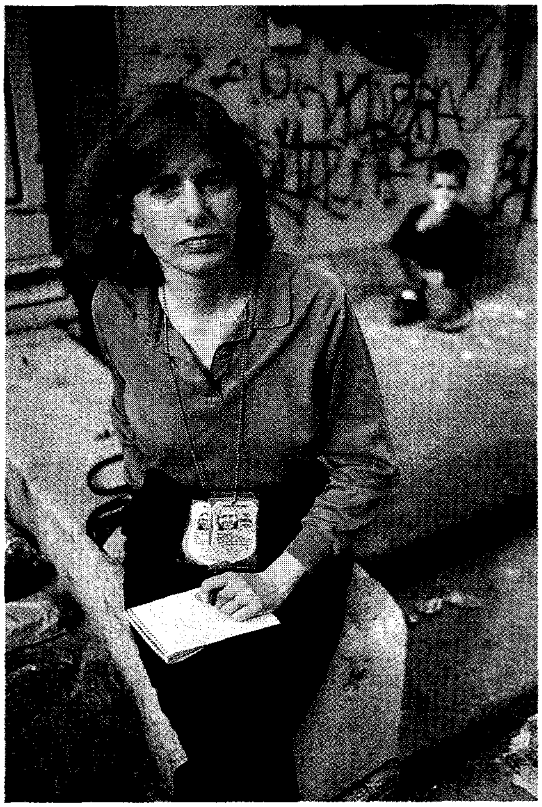


NOTES FROM THE UNDERCLASS: *Clara Hemphill.*

NEWSDAY'S MEAN-STREETS BEAT

IN A RECENT COLUMN, LIZ SMITH COMMISERated with a friend whom she sees frequently on the charity circuit. Smith and her companion decided that they spend more time at benefit dinners in the Waldorf-Astoria than they do dining at home.

Clara Hemphill, a colleague of Smith's at New York *Newsday,* also sees the same faces and places, but they are welfare mothers on crack, babies left in compactors, the shelters out of Bedlam, the street crazies of Tompkins Square, drug-dealers awaiting trial at Rikers. For the past three years, Hemphill has covered poverty and homelessness—the misery beat.

Yet there are rewards. "You write a story and a person gets an apartment," she says. "Or you get tips." Like a call from a source about an MTA sweep of the subways. "They fish the paper out of the trash," Hemphill says, "they read us."

More important, Hemphill is on to a larger story of the city, where, sadly, there's no chance for a happy ending in the foreseeable future. In 1975, 15 percent of New Yorkers lived below the federal poverty line; the latest figure is 23 percent. In the nineties, the "reinstitutionalization of the poor" is taking place: "We're trying to move them off the streets into shelters and jails," says Hemphill.

The last great wave of confinement occurred in the mid–nineteenth century, when insane asylums, orphanages, and the rest of the Dickensian apparatus went up. "Progress" in the form of tranquilizers and other psychotropic drugs helped empty the wards in the sixties and seventies, but chemistry didn't produce better living. The halfway houses never came on line. Hemphill estimates that tax breaks for new real-estate development during the Koch years led to the elimination of 50,000 to 100,000 single-room-occupancy units. The Reagan administration added its own shove. It cut, for example, health services for the homeless. All this occurred against the backdrop of structural changes in the economy, principally the disappearance of the market for unskilled workers. "No dollars plus no SROs equals the homeless," Hemphill says.

The Bellevue psychiatric hospital, on East 30th Street, symbolizes the change from old institutional ways to new ones. In one building, the locks have been taken off the padded cells, but the "inmates" are back, this time voluntarily: It's a men's shelter. "The 'crazy poor' live there again," says Hemphill, "but now without doctors."

Hemphill, 37, seems like an unlikely choice for the misery beat. She grew up in Connecticut and graduated from the University of Chicago. She worked as a newspaper reporter in Connecticut and Rhode Island before studying economics at Princeton. She then went to Rome and worked for AP and later CBS.

When Hemphill returned to the U.S. in 1987, she was hired by New York *Newsday* editor Don Forst; she had covered Mafia stories in Sicily, and now she wanted to cover them in New York. But a year later, she had a better idea. "I'd been away for most of the Reagan years," she recalls. "I noticed the street people right away." In Rome, her neighborhood had a few *vagabondi* sleeping in the railroad station, "but only a couple. Here, they were pretty hard to miss."

Hemphill was assigned to the Human Resources Administration, working out of City Hall. She says covering the HRA is worse than covering the Vatican ("The people in charge are more secretive"). Last year, she moved back to *Newsday's* midtown offices, closer to the shelters, soup kitchens, and crack houses.

Since then, she has produced a string of wrenching narratives—about babies damaged by crack, babies abandoned in the garbage, babies starved to death. She also developed a number of enterprising stories documenting, among other trends, the hardships of foster-care grandmothers (more bad news) and the signs of a decline in crack (a glimmer of good news).

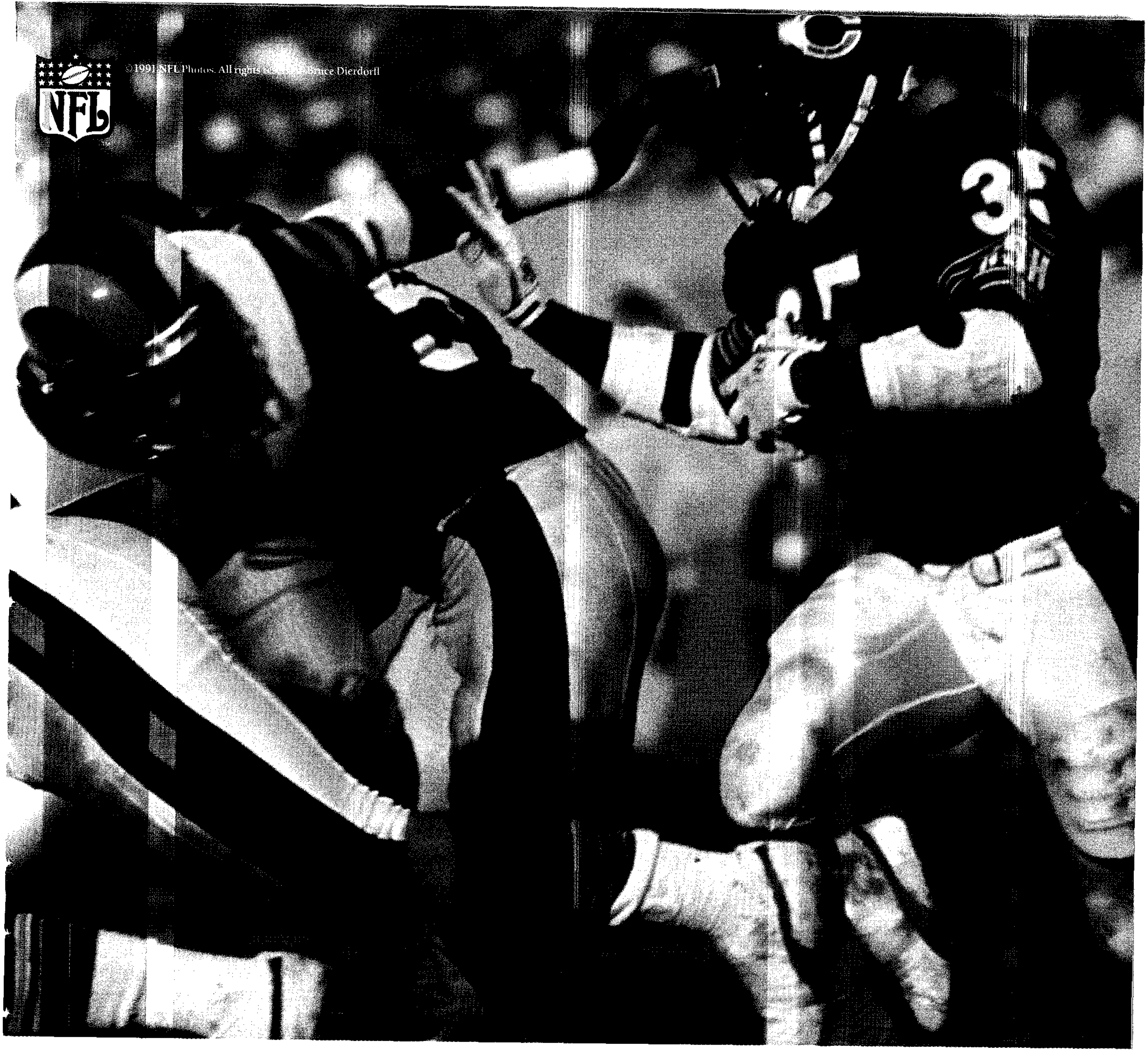
Taken together, her work has helped *Newsday* stake its claim to being "the tabloid of record," the paper that best covers the city's streets. The *Post* has gone for the one-shot exposé, and the *News,* distracted by the strike and new ownership, has tended toward the 400-word tear-jerker. At the original paper of record, the *Times,* coverage has been quirky. Fine individual efforts—for example, Suzanne Daley on abused children—are undermined by periods of apathy. A new team of cityside editors, headed by Michael Oreskes, seems determined to change that.

Hemphill is neither sob sister nor ideologue. She agrees with the conservatives' argument about "the need for individual responsibility—no one forces you to do crack." But "not everyone pays the same price. When Joan Kennedy's arrested for drunk driving, she winds up in rehab, not the street. When a rock star's kid falls out the window, they don't take his other kid from him."

Hemphill doesn't believe much progress will be made until a national health-care system is adopted. Meanwhile, she does what she can. Last Christmas, she visited a woman she knew at Rikers. Hemphill went as an ordinary citizen. The result—published in *Newsday*—was worthy of Dickens. The 11 A.M. Rikers bus arrived one hour late. A long line shuffled through a grubby terminal. Visitors "registered" and waited for a second bus to take them to the jail proper. Children crawled on the littered floor; a corrections officer, watching soap operas on TV, ignored the line. At 4:30, her number was called, Hemphill wrote. She was told she couldn't visit her friend: The woman already had one visitor that day.

Hemphill pulled out her police press pass. Two and a half hours later, permission was granted. It was 8 P.M. before Hemphill headed back to midtown.

Photograph by Ed Quinn.



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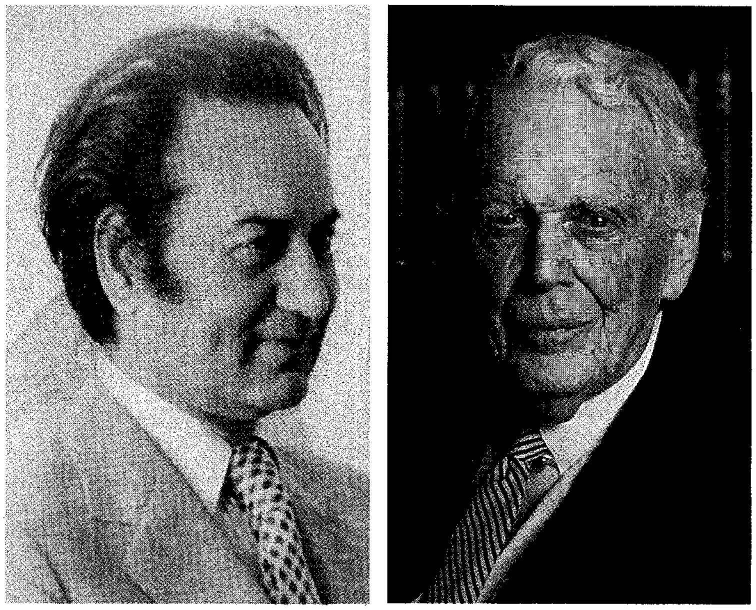
A BANKING SCANDAL SPREADS

BY NOW, FOLKS HAVE PROBABLY HAD IT UP to here with bank fraud. But a scandal brewing in the faraway Persian Gulf sheikhdom of Abu Dhabi threatens to erupt into one of the biggest, ugliest bank frauds ever.

The story involves a Middle Eastern institution that has been in the news quite a lot lately, the Bank of Credit & Commerce International, or BCCI—and the auditing work done for it by the London-based accounting firm of Price Waterhouse U.K. A top-secret financial analysis of the bank, in which Price Waterhouse auditors appear to have participated, now raises troubling questions as to whether one of the largest private banks in the world is solvent.



UNANSWERED QUESTIONS: *BCCI founder Abedi and Clifford.*

In the past year, BCCI has admitted laundering drug money for Manuel Noriega through a branch office in Tampa. And BCCI's behind-the-scenes role in financing the takeover of Washington D.C.'s First American Bankshares by some shady Middle Eastern investors has already splattered mud on Clark Clifford, an elder statesman of the Democratic Party.

Clifford, who served both as an adviser to BCCI and as chairman of First American, has insisted his involvement was completely on the up-and-up. But Manhattan district attorney Robert Morgenthau has opened an investigation into whether BCCI's financing of the takeover amounted to a violation of banking laws in New York State, where both First American and BCCI do business.

BCCI insisted from the start that it was only an adviser to the Middle Eastern shareholders. Yet its role as a source of financing eventually surfaced, and a former BCCI official tells me that it was widely known within BCCI that the bank intended to absorb First American as a subsidiary when the time was right. In fact, says this source, BCCI ran a management-training program on the Briarcliff Manor campus of Pace University. First American officials lectured at the program, and job opportunities at First American were discussed with the BCCI trainees. A Pace official confirms the existence of the program.

There have also been rumors of long-standing ties between BCCI, the Central Intelligence Agency, and the Saudi Arabian intelligence service. A government investigator in Washington says BCCI is also linked, at board level, to Banca Nazionale del Lavoro, the Atlanta-based lender involved in covert exports to Iraq ("The Bottom Line: The Iraq Connection," February 11).

BCCI was founded in 1972 by Agha Hasan Abedi, a Pakistani with big plans for the future. Spotting a growth opportunity in the unregulated world of off-shore banking, and using a mere $2.5 million in seed money from the Bank of America, Abedi built his institution in less than two decades into a behemoth with $22 billion in deposits and 14,000 employees in 73 countries. Its depositors included Ferdinand and Imelda Marcos, Adnan Khashoggi, and Haiti's Duvalier family.

But BCCI also cultivated ties to a large number of well-known figures and institutions involved in Third World–aid projects, including Jimmy Carter and former West German chancellor Willy Brandt.

These relationships in turn helped BCCI attract deposits from the central banks of a large number of Third World countries like Nigeria and Zambia. It is thus not simply a handful of rich expatriates but the reserves of entire nations that are now imperiled by the bank's financial situation.

No sensible person would put his money in a bank he knew to be unsound. But BCCI's financials have been able to pass muster, until now at least, because Price Waterhouse appears to have been given, and to have relied on, mountains of bogus data.

Published reports in *Time* have already pointed to a nonpublic March 1990 Price Waterhouse audit, as well as a supplementary audit a month later, that details irregular transactions involving the disappearance of "hundreds of millions of dollars." Remarkably, Price Waterhouse's latest public audit of the bank, dated April 30, 1990, makes no mention of irregularities, let alone the unexplained disappearance of such enormous sums. Last week, the *Wall Street Journal* reported the existence of yet another previously undisclosed Price Waterhouse report, indicating substantial BCCI lending to Ghaith Pharaon, a wealthy Saudi investor who investigators say was used as a front for BCCI investments in the U.S.

Now a heretofore secret financial analysis of BCCI, prepared in late April with apparent help from two Price Waterhouse accountants working as part of an Abu Dhabi government investigation of the bank, gives an astonishing decade-long look at how one of the world's largest offshore banks got so big and mighty so fast—by manipulating records in order to fast-talk governments and individuals alike into making billions in deposits at a time when the money souks of the world seemed awash in hot dollars.

A top BCCI source says the conspiracy even included a plot to loot the BCCI "staff benefit fund" of the bank's own employees, using its assets—held in the Cayman Islands—to cover up huge losses in currency trading incurred in London.

In yet another scam, the source says, BCCI extended a huge amount of improper credit to a London-based shipping company, using 95 different shell companies to hide the transactions. "This became one of the big snowballs that ran through the whole organization," says the source.

The source says evidence of this plot,

Photographs: left, AP/Wide World; right, Diana Walker/*Time* Magazine.

along with thousands upon thousands of other bogus and fictitious accounts, is being kept in a suite of rooms in the so-called "Q Tower," a building in Abu Dhabi.

The report asserts bluntly that BCCI has actually been mired in billions of dollars' worth of such book-cooking deceits, and that the activities in question span the whole of the eighties. "The total fund flows in the years 1981 through 1989 which have not been directly related to valid customer transactions is likely to have been several billion dollars," asserts the report.

Abu Dhabi is so interested in BCCI because the country's petro-rich ruler, Sheikh Zayed bin Sultan al-Nahayan, acquired control of the bank in a 1990 bailout. Now he's stuck with it, and, says the source, for the past six to eight months, the Abu Dhabi government has thus been probing the bank's solvency. According to the source, the two Price Waterhouse accountants are part of a secret committee that includes two members of the accounting firm of Ernst & Young, an international banker nominated by the Bank of England, and several members of the Abu Dhabi Investment Authority.

No one I was able to reach at Price Waterhouse would even confirm the existence of this committee, let alone the firm's involvement in its work. A call to Price Waterhouse U.S. in New York was shunted off to a company spokesman. When queried on BCCI, the spokesman asserted that Price Waterhouse has nothing to do with BCCI since the people who handled the auditing belong to "Price Waterhouse U.K." That firm, the spokesman insisted, is a legally separate and unrelated entity from Price Waterhouse in the United States.

In any case, the investigating committee report, written as a basis for discussion at an April 28, 1991, meeting of the committee, paints an amazing picture. The document not only fingers BCCI's founder and former chairman, Abedi, as the principal wrongdoer but it names one of his top assistants as the man who carried out the orders. The report goes on to identify the man as the investigating committee's key informant.

(The *Wall Street Journal* last week reported that Abedi, now in Pakistan, is rumored to be starting a new bank. My source says the rumors are true—the institution has already received a license and will conduct business under the name Progress Bank.)

The report says the bank's problems ultimately traced to BCCI's status as an offshore bank. Though it is legally domiciled in Luxembourg, the bank actually has done most of its business out of London and the Cayman Islands, and has had no central bank or "lender of last resort" standing behind it in times of crisis. As a result, BCCI has needed to maintain extraordinarily high levels of liquidity—that is, plenty of cash on hand—to pay off depositors whenever necessary.

This in turn put a constant squeeze on bank profitability, and as a result, says the report, Abedi turned to fraud a little over a decade ago, manipulating transactions by the thousands so that the bank could report good results. The report cites 6,500 individual client files as being under the personal control of Abedi's aide—claiming that the man somehow managed to keep this vast mountain of false information hidden from the auditors for years on end.

According to the report, the manipulations were of mind-boggling complexity and of "immense" proportions. The situation was akin to "a bank within a bank," asserted the report, quoting Abedi's aide as telling investigators that "at the end of each day he had to manage the next day's crises and forthcoming scenarios." The report speculates that during the mid-eighties, "when the manipulation was probably at its peak," Abedi and the aide must have spent hours on end conspiring over how to disguise and hide each new transaction.

In one of the most remarkable passages of all, the report names at least eight key officials at the bank as having accepted bribes and payoffs in order to keep all this secret. According to the report, they were collectively paid an astounding $53.1 million to buy their silence—mainly in the years 1987 and 1988, when the bank's problems first began coming to the attention of authorities in the U.S. and Europe. In return for his silence, one top official is alleged to have received $32 million. His second-in-command is said to have received $11 million. Two others are named as having received $3.6 million and $3.5 million, respectively.

Requests for comment from BCCI's New York office, its U.K. office, its office in Luxembourg, and its new head office in Abu Dhabi on this matter all went unanswered. Efforts to reach the people named in the report also proved unavailing.

Nor was Price Waterhouse U.K. willing to comment. At press time, a spokeswoman for the firm in London still had not said, one way or another, whether her company continued to stand behind the reliability of the numbers in its BCCI audits for 1989 and earlier. Yet this is a question that will simply not go away. How much confidence can people have in the audited books of any company if billions in bank fraud can slip right under the nose of one of the world's largest accounting firms—which now won't even say whether it stands behind its own numbers? ■

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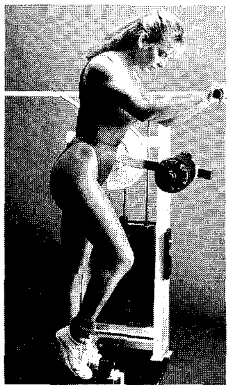

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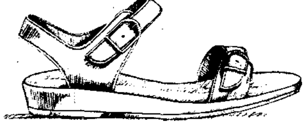

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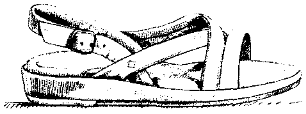

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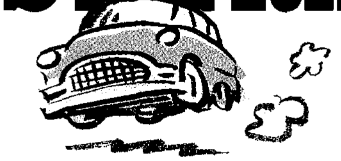


EDITED BY CHRIS SMITH

BRIEF LIVES

KISS ME CADY

BACKSTAGE AT *The Will Rogers Follies,* Liberace meets *Shane.* Stagehands whiz by, slapping glitter on spurs. You see fringe and fuchsia, sequins and Stetsons.

It's four hours till curtain. And from some jumbled nook, past all the *faux* rawhide, trots the fastest cowgirl in midtown.

"Can we do this in costume?" Cady Huffman wants to know. She winks and doesn't wait for an answer. Huffman plows ahead, twirling her key chain like a six-gun.

About that costume. It includes blouse, boots, and—in a major contribution—her legs. Onstage, Huffman bares them, and neighboring parts, with bravado. Now in Keith Carradine's dressing room (her own, very pink, barely holds her), she folds them onto a chair.

"In the show," Huffman chirps, "I'm Ziegfeld's Favorite." That's the only name she gets. The character, a phantom ingenue, is Everyblonde—your basic small-town girl with loads of teeth. She sings and dances, does cartwheels and splits. To tell us Will's age, she slinks across the stage, gripping a sign. Behind it, she's unfettered by clothes.

"Every night, I see the audience cocking their heads, trying to peek behind that card." She laughs uproariously. "But they never see *everything.*"

Leaning back in the seat, she extends her legs for inspection. "If it weren't for muscles, I'd have no legs at all. You should see me as a kid: skinny as a——" With her hands, she demonstrates. "I don't diet. Honest. I *do* do a lot of warming up before the show—jazz dance, that sort of thing. But nothing crazy."

Leg work: Cady Huffman in the chorus girls' dressing room.

Huffman won't pinpoint her age—"I'm in my twenties." But when she was five, back in hometown Santa Barbara, she knew she'd be a star, and the name "Catherine" just wouldn't do. "That's when my brother and I decided to change it—to something *theatrical.*" Cady's been in New York five years now; with a wily smile, she confides that her boyfriend "trades commodities."

Her reviews have been glowing. And, she's quick to point out, they like *all* of Cady—not just the face and below. "That's what's great about this show—I get to do a bit of everything. It's every little girl's fantasy: to be onstage, to look pretty."

With *Follies,* Huffman lives her own fantasies. In her big Broadway break, she was nominated for a Tony. But she lost to Daisy "*Secret Garden*" Eagan—age eleven. "You know what they say," she jokes, "never compete with an animal or child!" And Huffman, who's done Shakespeare and Shanley, commercials and soaps, gets to work with "the best": Tommy Tune and Carradine. Last week, she even auditioned for Spike Lee's *Malcolm X.*

She giggles. "Isn't that great?" BOB ICKES

OVERHEARD

IN THE LOBBY OF A BROOKLYN apartment building:

FIRST WOMAN: We just saw a cute picture—*Who's Bob?*

SECOND WOMAN: There are a lot of good pictures around now—*Teresa & Louise. . . .*

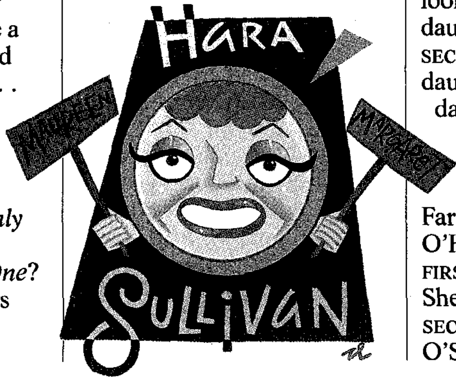
FIRST WOMAN: Oh, that's the one my daughter wants to see.

SECOND WOMAN: And somebody told me *The Only One* is good. . . .

FIRST WOMAN: *The Only One*?

SECOND WOMAN: Maybe it's *The One and Only.* With Maureen O'Hara.

FIRST WOMAN: Oh, Maureen O'Hara! You know, I saw a clip from that, and she looked marvelous. Of course, I'm sure she must have had a face-lift, but I thought she looked better than her daughter.



SECOND WOMAN: Her daughter? Who's her daughter?

FIRST WOMAN: Mia Farrow!

SECOND WOMAN: Mia Farrow isn't Maureen O'Hara's daughter!

FIRST WOMAN: She's not? She's someone's daughter.

SECOND WOMAN: Margaret O'Sullivan's. JOYCE RUBIN

Photograph by Steven Begleiter. Illustration by Robert de Michiell.

THE SPORTING LIFE

Skyline Drives

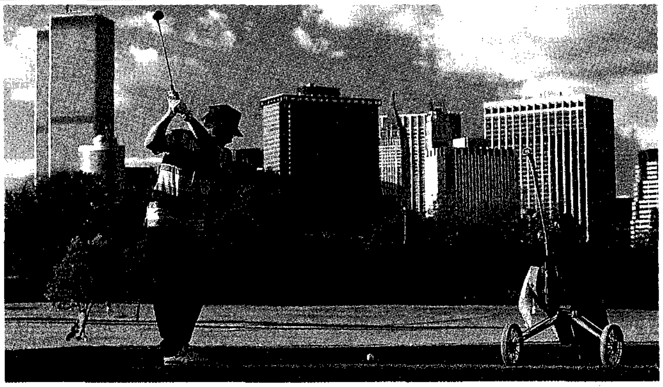
ON THE FIRST GREEN, A putt aimed at the towers of the World Trade Center breaks about a foot to the left. From the seventh tee, a golfer can line up his drive with the fireboat building in the Battery. The Brooklyn Bridge rises up majestically along the length of the eighth fairway.

No, Donald Trump hasn't made elaborate renovations to the miniature-golf course at the Wollman skating rink. These holes are part of the Governors Island Golf Club on the U.S. Coast Guard base in New York Harbor, the only course in the borough of Manhattan and one of the world's strangest.

Most courses become famous because of stunning natural scenery, like the heathery Scottish seaside at St. Andrews. But on Governors Island, a player can see the East River bridges, the Brooklyn waterfront, and shipping traffic in the harbor. The course is somewhat cramped: Situated on the site of a former parade ground and polo field, it has only nine holes—six of them par threes. The longest fairway measures just 325 yards. With the office towers of the financial district looming over the course, you almost feel as if you're golfing in a terrarium.

The restricted space, and a military sense of efficiency, have led to a bizarre course layout. At one point, five fairways crisscross; players yell, "Fore!" a lot.

The course, which dates to around 1900, features hazards unlike any other. Several fairways encircle Fort Jay, the island's original, star-shaped fortress, constructed in 1798. A two-tiered dry moat beneath the fort's gun parapets can come into play. The noise of overflying helicopters or blasts from the foghorn of the Staten Island Ferry cause any number of missed putts. "But it's a wonderful golfing experience," says Chief Ted Young, the course manager. "You wake up in the morning, hear the national anthem playing, and have the New York City skyline spread out before you."



Fore sight: Teeing off on Governors Island.

Most civilians will have to visit a Coast Guard recruitment office if they want to play a round on Governors Island. The course is open only to the base's 5,000 resident personnel and workers. (Greens fees are higher for officers than for enlisted men.) Still, the club comes closer than anything else to fulfilling the shared fantasy of every Manhattan golfer: a course in Central Park. Any petition to City Hall to make that dream a reality, however, will probably fall on deaf ears. The mayor, as everyone knows, plays tennis. GREGORY CERIO

IMAGES

HELL'S HOME VIDEO

CHARLIE AHEARN didn't start out to make the home video from hell. Like many new thirty-something fathers, the filmmaker had bought a video camera to record the milestones in his infant son Joey's life.

But Ahearn and his wife, artist Jane Dickson, live on the corner of 43rd Street and Eighth Avenue. Right beneath them is Sally's Hideaway, a transvestite bar. Across the way is the Adonis Theater, adjacent to the XXXtasy video center. Hookers, pimps, and crack-dealers hawk their wares at all hours of the day and night. Troops of cops stake out the neighborhood traffic. Ahearn loves it. "This part of New York is like the quintessential forties town," he says appreciatively as lightning adds its lurid flash to the neon-lighted B-movie landscape.

Not-so-nice view: Ahearn at home.

Sweet dreams are not made of this, and Ahearn, a light sleeper, is frequently jarred awake by sirens and screaming fights. So in 1986, he took aim and started shooting his video camera out the apartment window. "There was always some scenario going on," he says. "We have a fire every single night. I never set out to make a videotape. I was just living."

For four years, Ahearn shot his nocturnal surveillance tapes on the same cassettes as the home movies of his son's birthday, the family Christmas-tree trimming, New Year's Eve, and the arrival of his baby daughter, Eve, creating an eerie parody of the old Kodak ad—"sunrise, sunset. . . ."

Now Ahearn—whose 1983 film about graffiti artists, *Wild Style,* was a cult hit—has cut his home horror movie from the original sixteen hours of tape down to 47 minutes. *Doin' Time in Times Square,* which will be shown at the Anthology Film Archives June 20 to 23, is a strangely disturbing document of urban anthropology.

Ahearn caught ripoffs, drug sales, police stake-outs, and fights—lots of fights. Fistfights. Domestic squabbles. Bad deals going down. His microphone picks up some, but not all, of the dialogue, giving the street hassles a mysterious ambiguity. "I wanted to keep the home-video format and not try to make a documentary or an art film or anything," Ahearn says. "I wanted to let people see what I saw. In ten years, the world that I'm showing in this tape will be gone." PHOEBE HOBAN

Photographs: top, Charlie Samuels; bottom, Shonna Valeska.

FOOTLIGHTS

Sweet Parody

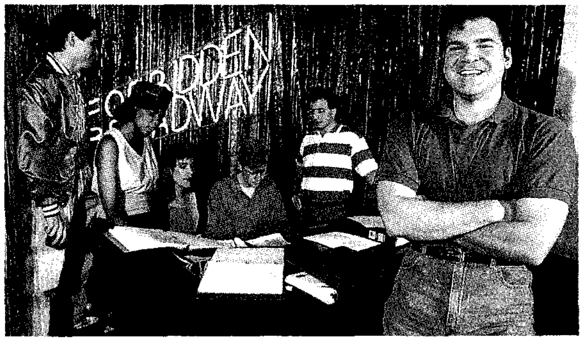
CAMERON MACKINTOSH gets him house seats. Stephen Sondheim sends him unpublished music. And when he puts together a new edition of his annual show, Hal Prince wouldn't dream of missing it.

Gerard Alessandrini's *Forbidden Broadway 1991½* opens on June 20, after previewing last week as part of the New York International Festival of the Arts. It's the first time Alessandrini hasn't waited until the fall to skewer the recent Broadway season.

Alessandrini prowls theaters, looking for inspiration. At *Fiddler on the Roof,* he squirms in his seat during the first act, then glances at his watch as the curtain falls for intermission. "I think I've got an idea," he says with a sly grin.

Two weeks later, he's rehearsing a new number at the troupe's East 60th Street theater. "Topol" slumps glumly onstage to the familiar strains of "If I Were a Rich Man" and begins a low, lugubrious bass:

If I sing it slower,
Daidle deedle daidle
Digguh digguh deedle
daidle bum
I can fix this silly fluffy show
If I sing this song real slow.



Alessandrini prepares the new Forbidden Broadway.

"I loved *Fiddler,*" Alessandrini says. "But I've learned that the more I like a show, the easier it is to spoof." His current favorite, for instance, is *The Will Rogers Follies,* but Tommy Tune is lucky the Tony voters didn't get to see Alessandrini's "Swillomania" number before casting their ballots. "Small Voice, Isn't It?" mercilessly mocks Tyne Daly in the revival of *Gypsy,* and in "I Hit Hamlet," the hot air hisses out of the ego-bloated Nicol Williamson.

A week later—now less than a month to go before opening night—Alessandrini still doesn't have more than a few sketchy ideas about one of the season's latest hits. *"Secret Deodorant Garden?"* he asks hesitantly. "Strong enough for Mandy but made by women?" Well, maybe not.

Alessandrini originally intended to follow in his father's footsteps as an opera singer, but he turned to musical comedy in college and in 1981, while working as a waiter at Lincoln Center, put together a nightclub act as a showcase. The satire became such a hit with both Broadway insiders and spectacle-weary tourists that it'll probably run for the rest of the century.

"I hope that over the years the show has lost a little of its silly naughtiness and grown more sophisticated," Alessandrini says. "But I sometimes worry that taking potshots from the outside will keep me out of the Establishment myself." So he wants to eat out of the hand he's bitten? Well, he confesses with a nervous smile, he *does* have a couple of projects of his own he'd like to see on Broadway. Maybe in ten years, if all goes well, some waiter now working at Lincoln Center will write a lovingly scathing parody of the latest Alessandrini smash. ROSS WETZSTEON

NEW YORK JOURNAL

DUTCH TREAT

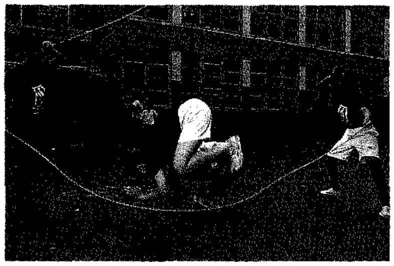
A PAIR OF TEENAGE GIRLS, members of the Dynamic Diplomats of Double Dutch, stand facing each other. Roekesia Sturkey and Kayesia Spann begin turning two fourteen-foot ropes in eggbeater fashion. With perfect synchronization, two other girls cartwheel toward the hypnotically twirling ropes. Flipping in midair, they land inside the moving "rope pattern," jumping and dancing as their teammates rap:

Hey, jumpers! Hey, jumpers,
Are you ready to rock the house?
We're ready. We're ready
To turn this place out.
With the N-E-W Y-O-R-K team!

The six girls from Brownsville, ages thirteen and fourteen, are New York's best jumpers. They're practicing two hours each day to prepare for the American Double Dutch League championship at the University of Maryland June 20 to 23.

"My favorite trick is the Spread Eagle," says a breathless Delia Robinson. "I get to skipping real fast, and then I jump up and do a split in the air, hitting my stretched-out hands with my feet while the ropes turn around me."

In Maryland, DDDD will compete in speed and freestyle routines for trophies and scholarship money. Tamara Carter currently holds the double-dutch speed record, with 370 left-right-foot combinations in two minutes. This year, Latoya Harris thinks she can break her teammate's world mark. "But I don't like to talk about it," Latoya whispers, "because Tamara's my best friend." THOMAS VITALE



Harris, Spann, Carter, Onika Garcia, Sturkey, and Robinson are jumping from Brooklyn to the national double-dutch finals.

Photographs: top, Martha Swope Associates/Carol Rosegg; bottom, Steve Winter (2).

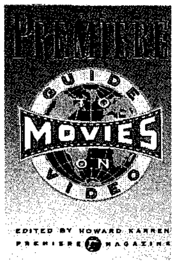
HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

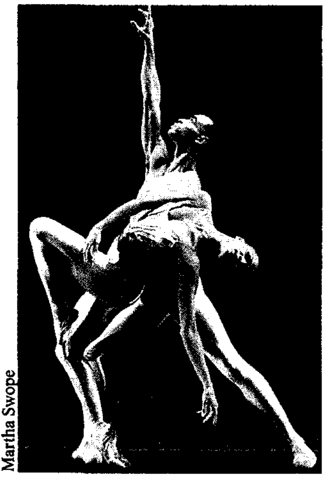
***The Premiere Guide to Movies on Video,* edited by Howard Karren: This is *the* movie guide for smart, sophisticated couch potatoes. The collection is not only lively and quite opinionated but it's divided into dandy little chapters by some interesting writers. There's David Denby on ten sleepers that work particularly well on video, J. Hoberman on the best political movies, and Luc Sante with "Tales of Three Cities: New York, Paris, and Los Angeles" (HarperCollins; $9.95).**



The Kitchen God's Wife, Amy Tan: After her very big success with *The Joy Luck Club,* the writer dazzles once again with this chronicle of a Chinese family in flux (G. P. Putnam's Sons; $22.95).

DANCE

The electrifying Dance Theatre of Harlem (may its tribe increase) has at last returned to New York. On June 21 through 23, the company is at City College's Aaron Davis Hall. It will perform *Flower Festival in Genzano, Fête Noir,* and *Adagiette No. 5.*


Martha Swope

MOVIES

Thelma & Louise: Susan Sarandon and Geena Davis are out of this world as Ridley Scott's feminists on the run. Politically correct revisionists are already weighing in, but the movie is great fun, topped off by two memorable performances.

THEATER

The Will Rogers Follies: Tommy Tune's new musical is goofy, giddy, relentlessly upbeat, and one of the best times to be had on Broadway right now. As Will Rogers, Keith Carradine couldn't be better.

Martha Swope

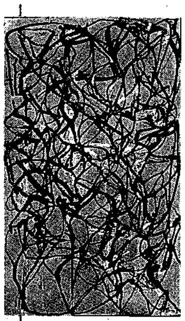
MUSIC

Guns N' Roses: "Strong, loud, and controversial" describes this band, which is at the Nassau Coliseum on June 17—an early stop on the group's two-year tour to promote *Use Your Illusion I* and *Use Your Illusion II.*

As part of New York's International Festival of the Arts, two Spanish ensembles come to Merkin Hall. On June 18 and 19, it's Grupo SEMA, a chamber group that was founded in 1972 and concentrates on medieval and Renaissance music. On June 20 and 23, it's Grupo Circulo, which has performed more than 100 new works.

RECORDINGS

***Unforgettable,* Natalie Cole (Elektra Entertainment): The more one listens to this new recording of old favorites by Nat's daughter, the better it gets. On the title track, father and daughter manage to sing what sounds like a duet—thanks to very up-to-date electronic wizardry.**



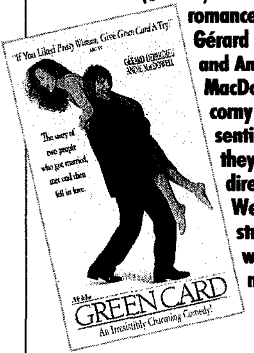
ART

"Brice Marden": This fall, the Dia Center for the Arts is planning a show of Marden's most recent work—influenced by the artist's mid-life interest in Zen and the Tao. But right now, the 29 pieces on paper on view at the Matthew Marks Gallery will have to suffice. At 1018 Madison Avenue, near 78th Street; through June 28.

"From Pontormo to Seurat": Most people don't need an excuse to visit the Frick Collection, but for those who do, the current exhibition includes 61 drawings from the Art Institute of Chicago. Included in the show are works by Degas and Gainsborough. At 1 East 70th Street; through July 7.

VIDEOS

***Green Card* ($89.99): This urban romance, starring Gérard Depardieu and Andie MacDowell, is as corny and sentimental as they come, but director Peter Weir's film struck a note with a lot of moviegoers.**


"If You Liked Pretty Woman, Give Green Card A Try"
GÉRARD DEPARDIEU
ANDIE MacDOWELL
GREEN CARD
An Irresistibly Charming Comedy!

TASTINGS

BY ALEXIS BESPALOFF

The all-American wine list at the convivial Mesa Grill (102 Fifth Avenue, near 15th Street) includes a dozen choices that cost $22 or less. Perfect complements to chef Bobby Flay's Southwest-inspired cooking are the 1989 Sauvignon Blancs of Handley and Babcock, and the 1989 Zinfandel of Quivira.

ASK GAEL

What's new and cheap? Gently priced eats and good grub to go in a handsome made-in-Italy kitchen is the theme at Cucina & Company, in the Pan Am Building. Among the best early bites were a fragrant seafood zarzuela and fabulous sandwiches—zesty red pepper, fennel, and goat cheese on an onion ficelle. Family-style platters for two with entrée, salad, and vegetable (osso buco with grilled fennel and polenta, for example) are $20 or less.

Tria Giovan

TELEVISION

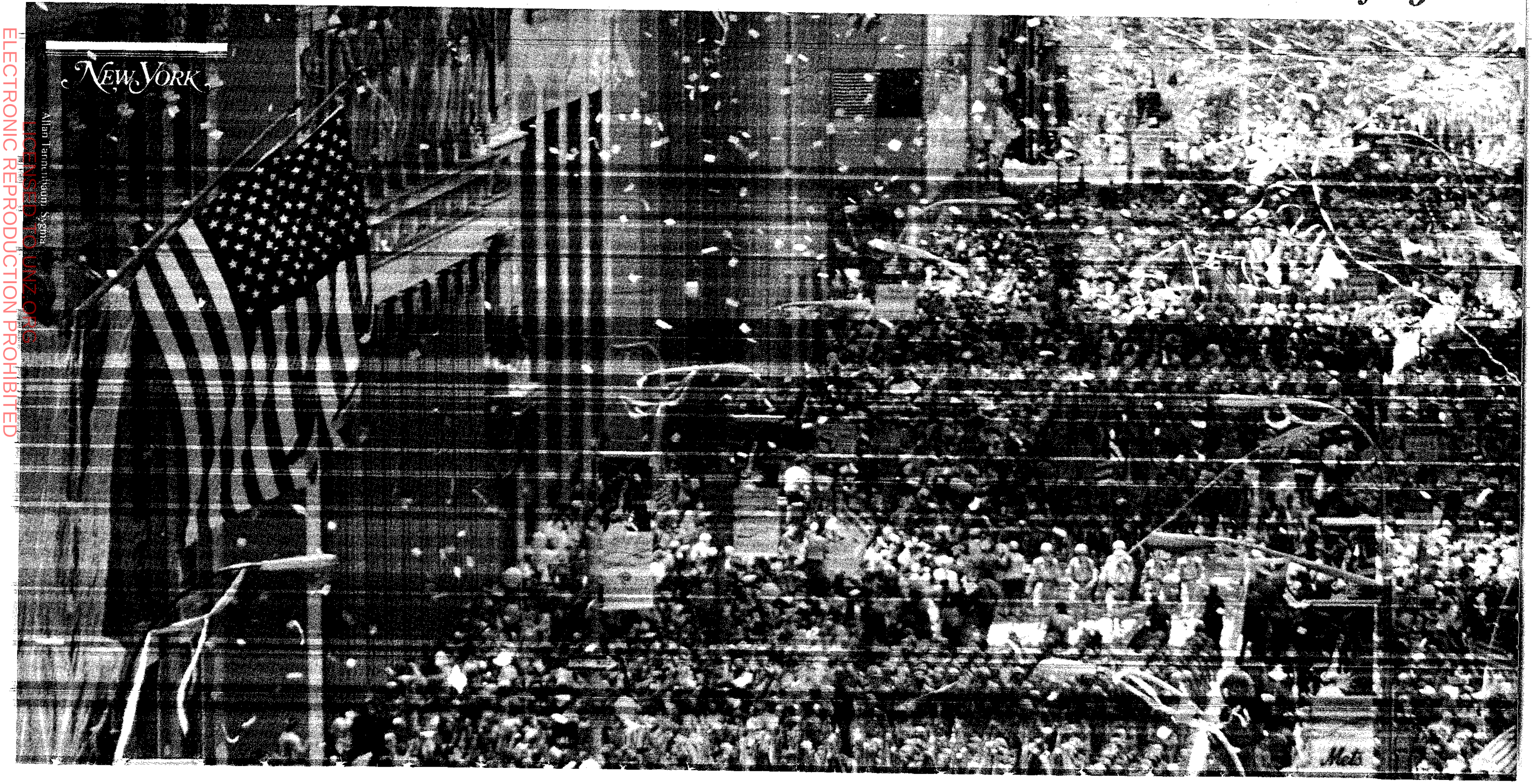
The Magic Flute: The cast of this production, filmed live at the Metropolitan Opera in the spring, is near-perfect. The question is how well David Hockney's magical sets and costumes will translate to the little screen. (Channel 13, June 19; 8 to 11 P.M.)

Winnie Klotz

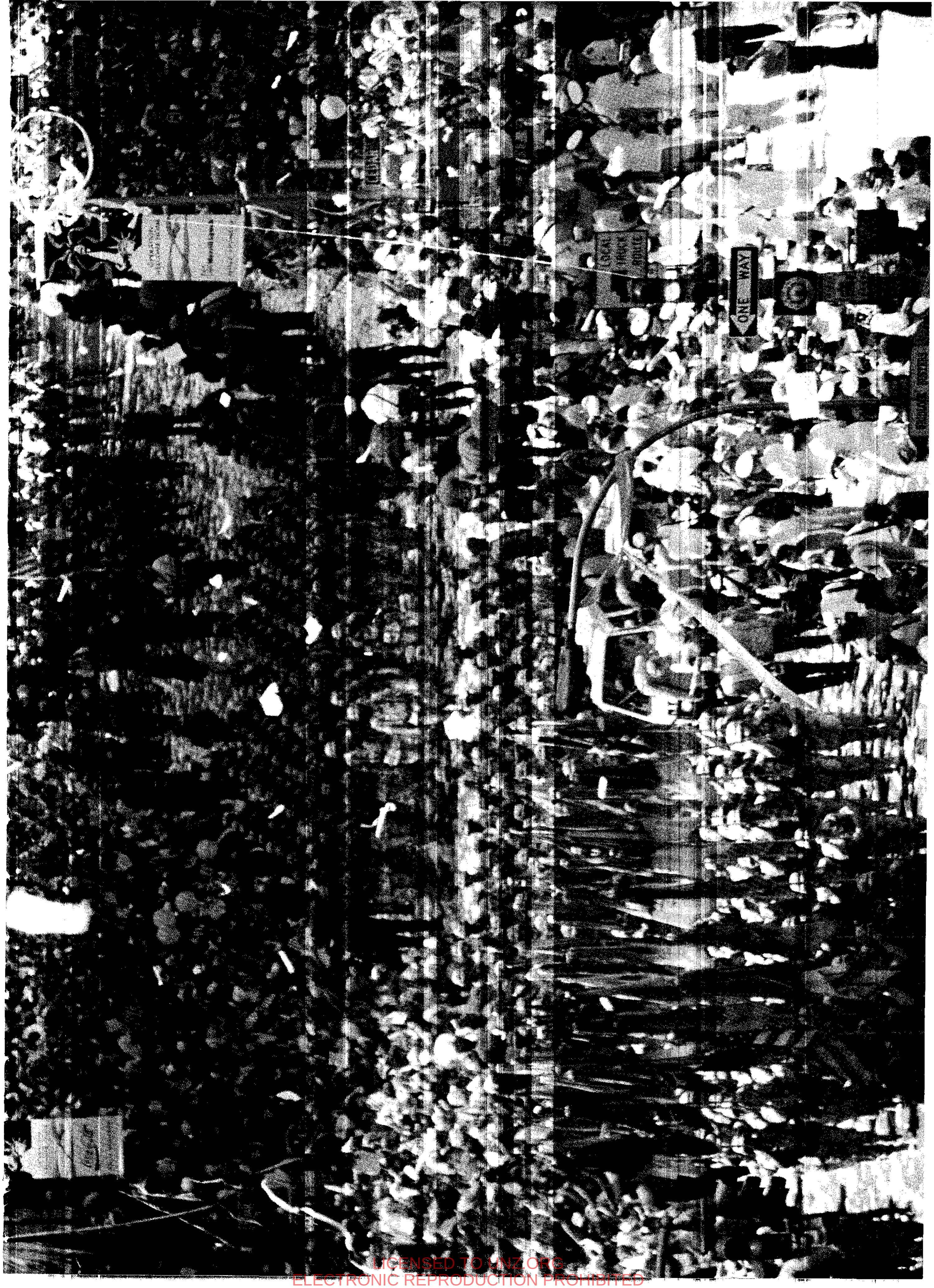
GLORY!

Awash in Soldiers and Sailors, Confetti and Flags, New York Feels Like Its Old Self Again

New York



Allan Tannenbaum/Sygma


ONE WAY

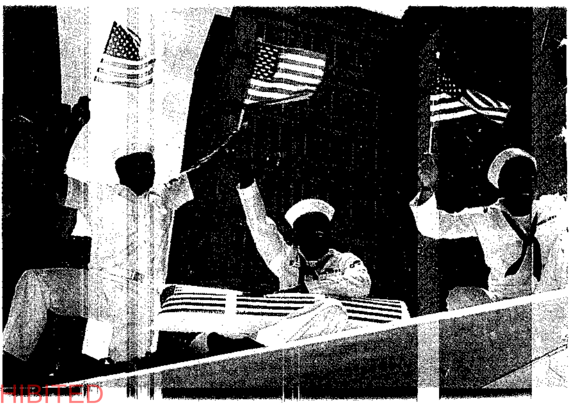
Allan Tannenbaum/Sygn

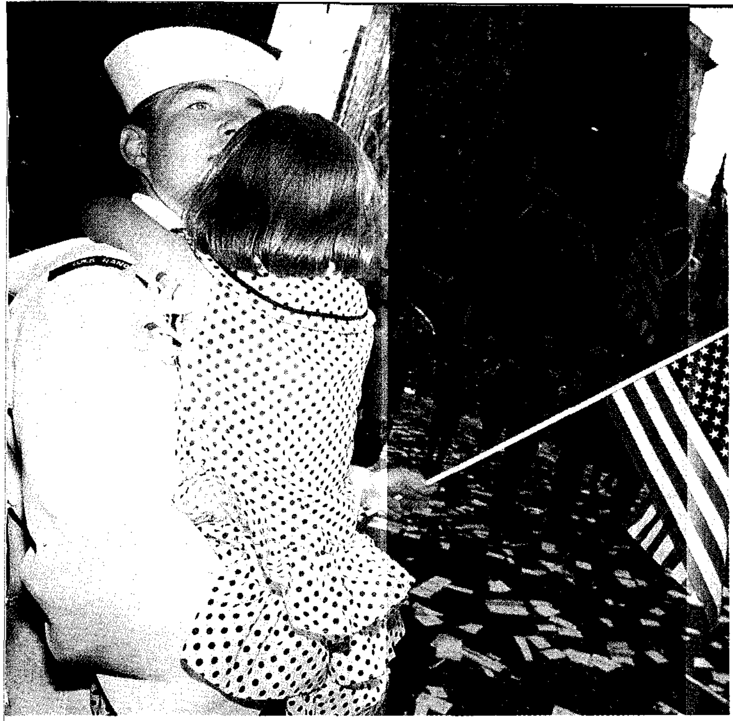
The crowd reached out to touch the returning heroes, and the feeling was clearly mutual.

Nina Berman/Sip

Allan Tannenbaum/Sygma

It was a day more for the anonymous soldiers, sailors, and airmen than for the brass.





The parade was all about reunions—between parents and children, husbands and wives, and folks who'd never met before.

The sailors felt the parade coming toward them before they could see it: the crowd's roar and this roiling confetti cloud sailing up Broadway like some strange multicolored thunderhead, and somewhere beneath that storm of paper and sound, the generals were waving from their long-finned late-fifties Cadillac convertibles. Standing in his dress whites at Broadway and Cedar Street, Seaman Steven Booker watched it all rolling toward him, and his delicate features spread into a smile. Twenty years old, he was in New York for the first time in his life—from Richmond, Virginia, by way of the USS *San Jacinto* and seven months in the Red Sea, where his ship fired the first Tomahawk of the Gulf War. The parade, he knew, was for him: Whatever anyone else thought about geopolitical worries or municipal woes, about the short war or the long, difficult peace, this parade was for Booker and everyone who did time in the desert or the Gulf, and for those who worried about them—people like Lisa Elias, who stood a few blocks away with a picture of her husband, who is still in Iraq, taped to the blue police barricade. "It's for us—and we all deserve it," Booker said. "I think most people realize that."

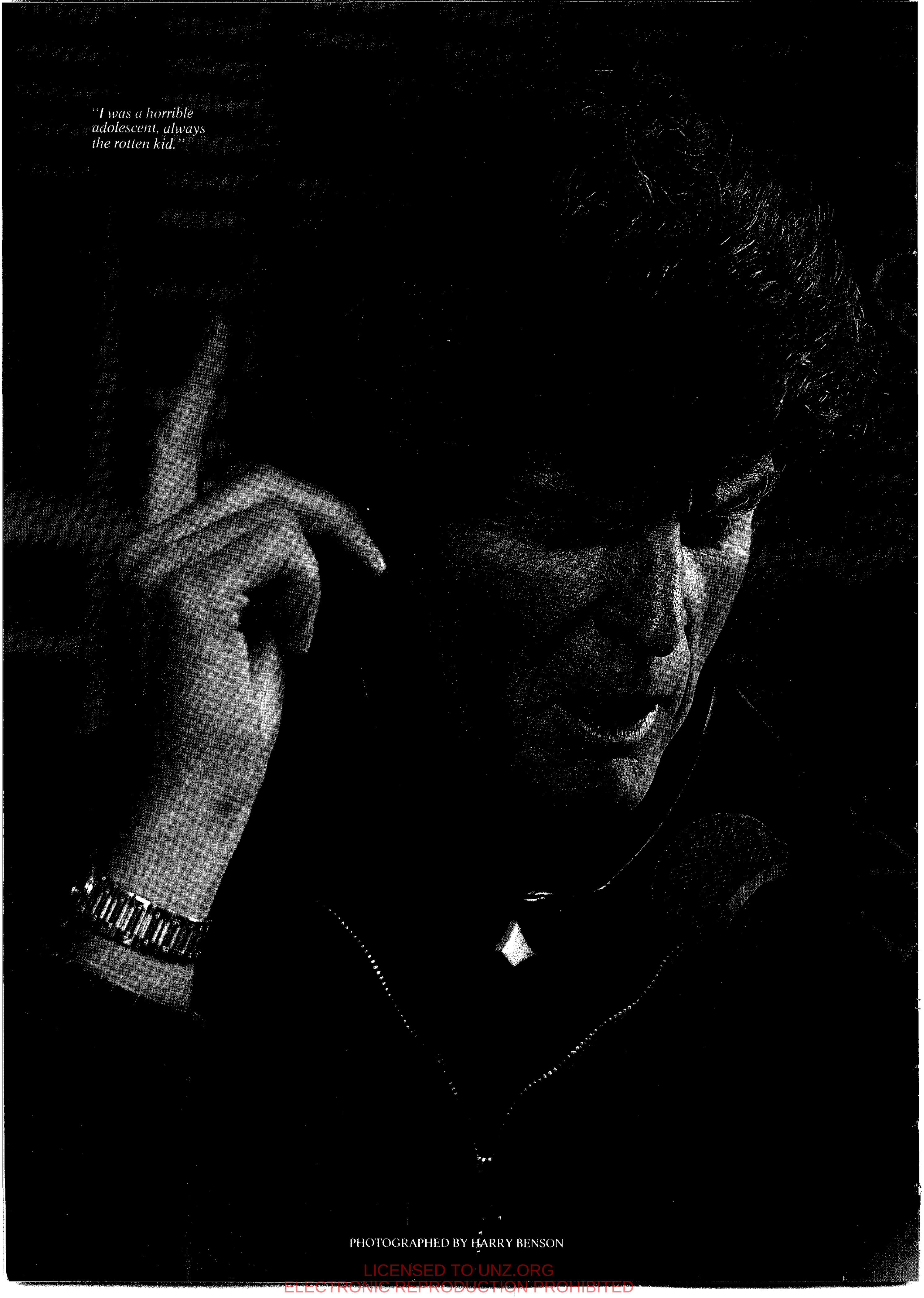
He'd been in town for four days, in a city that in some ways made him more apprehensive than the Iraqi Exocets that never got near his ship. "We're required to wear our dress whites," he said, "and I wondered if that'd make me a real easy target on the street." It had made him a target for affection. "Times Square, the Seaport, the Puerto Rican parade—people have been so friendly. I can't pay for a drink, the subway's free, the ballgame's free, signing autographs." It made him think of an old movie he'd seen as a kid. "What was it called, *On the Town*? Sinatra and Gene Kelly? 'New York, New York,' right?"

The sailors, the smiles, the chromed-up Caddies carrying Army brass; it all felt, for just a few hours last week, like the late forties or early fifties—a time, as they say, when New York knew its place in America and America knew its place in the world. The crowd wanted that feeling again: just chanting "USA! USA! USA!" and cheering for the men and women in the fatigues, welcoming them home without worrying about the problems of the war or the city. Only the clutch of protesters on Vesey and Broadway, near St. Paul's Chapel, was there to remind paradegoers of things most didn't want to hear: the 150,000 Iraqi dead, the Kurdish refugees, the burning oil wells, this ravaged city and its slashed budget. Some sailors, cheerfully wolfish, were checking out the "cute radical chicks." Behind the protesters, a dozen black children not yet in their teens tried to make a human pyramid so some could see the parade, and then fell squealing to the ground. A Vietnam veteran in a wheelchair stared into the middle distance while confetti drifted up around his chair. The drums, the blaring brass and Sousa marches, the gridlocked screaming crowd and the heat of the day—a few drunks and boneheads, a lot of happy sunburned people waving flags—the whole giddy riot wound up Broadway and west on Worth Street, where the overwhelming, precise, impersonal parade trickled out and turned intimate: soldiers and sailors and airmen walking single-file now, along a receiving line made up of the people of the city of New York. Strangers hugging strangers, sailors kissing babes and babies, cops shaking hands with Marines, street vendors giving away flags or flowers, a million small encounters that did the heart good. The crowd began to filter north, up Hudson Street past Canal, and a man who had to work was standing outside a truck garage, washing grease off his hands.

"How was the parade?" he asked a passing soldier. "Was it all right?"

The soldier smiled. "It was pretty damn American."

—ERIC POOLEY



"I was a horrible adolescent, always the rotten kid."

PHOTOGRAPHED BY HARRY BENSON

morning mouth

The rise, fall, and rise of Don Imus, New York's funniest radio maniac

By Dinitia Smith

DURING THE WEEKS I HAD BEEN FOLLOWING DON IMUS, THE HOST of WFAN's hit morning radio show "Imus in the Morning," there were many things that aroused my curiosity about him, many things I wanted to clarify. I was a new and somewhat reluctant student of the Imus phenomenon, and making sense of him was not easy. For example, is Imus really Donald Trump's friend? Imus had claimed he was, but for weeks he had been insulting Trump on the air, calling him a "hideous, transparent goon . . . an unctuous . . . gauzy, pumping twit." Then, on the day of the Evander Holyfield–George Foreman boxing match in Atlantic City, Imus had Trump on the air live, and asked him, first thing at 7:40 in the morning, "Did you have sex last night with Marla?" Trump, who had been holding up valiantly during previous weeks as he negotiated to stave off bankruptcy, suddenly lost his footing. There was an almost breathless silence in the Trump Theater, from which the show was being broadcast. "I—I don't know what you're talking about," Trump blustered. And in full view of everyone, Trump actually blushed.

Then there was the matter of Imus's three testicles. Imus had been saying on the radio that his urologist had discovered the third one during a physical examination, and according to Imus, a number of

We've got
New York
Sports
by the..
IMUS
WFAN
SPORTS RADIO
66AM

morning
mouth

listeners who themselves had only one testicle had been calling in and asking Imus to donate. Could all this be true?

At last, Imus and I had a peaceful moment together. We were sitting in the living room of his house in Southport, Connecticut. It was an early-spring day, and the swans were floating on the sound, at the foot of the terrace.

"Don," I said, "do you really have three testicles? And is it true that listeners with only one have been calling you up and——"

Imus turned to me. He looked at me in that earnest way he sometimes assumes. "You can call my urologist," Imus said. And then he took a breath. "And we're not donating anything!" he shrieked.

(And yes, Imus insisted, he really was Donald Trump's friend. "I like him," said Imus. "Until he goes belly-up.")

There is a big audience for Don Imus's particular brand of craziness on morning radio these days. According to Arbitron, "Imus in the Morning," which runs from 5:30 A.M. to 10 A.M., is now the third-ranked radio program among men 25 to 54 in the New York–area morning drive time, the crucial early-morning hours when radio stations capture their listeners for the rest of the day. Howard Stern on WXRK (K-ROCK) is first, WINS all-news second, but Imus has more male listeners making over $100,000 than any other morning talk show—and those are the consumers advertisers care about. This year, "Imus in the Morning" is projected to bill $14 million in advertising sales—half of WFAN's total revenue intake. And in May, according to WFAN, the station, with Imus's help, earned the largest amount of revenue for a single month in New York radio history.

Imus gives his fans the chance, for one glorious moment of the day, to be little boys again and laugh at jokes about "boners."

TO LISTEN TO "IMUS IN THE MORNING"—AS I WAS forced to do in recent weeks—is like being stuck in a classroom with a bunch of prepubescent boys while the teacher is out of the room. Imus lets the educated male who grew up in the sixties and was taught not to judge women simply by the size of their breasts be, for one glorious moment of his day, an unreconstructed chauvinist pig. It gives him the chance once more to be a little boy and to laugh at jokes about "boners." And every normal man would like, just once in his life, to call his boss "pizza face," as Imus calls WFAN's station manager, Scott Meier. Yet behind all the nonsense, the parodies of misogynists, racists, homophobes, inarticulate baseball players, and toadying politicians, Imus is, in fact, a razor-sharp moralist whose politics appeal to his affluent and educated male audience. He is, for example, in favor of abortion rights and against the naming of rape victims. And among New York radio personalities, he carries on a single-handed crusade against alcoholism, which, along with cocaine abuse, almost wrecked his career.

Every weekday morning, "Imus in the Morning" presents a manic blend of straight news, sports news—some of which is made up—and Imus's commentary on everything from Mets pitcher Frank Viola to the fact that he, Imus, doesn't wear underwear. Appearing along with Imus are a number of "guests"—"Richard Nixon," "Jeane Kirkpatrick," "Mike Tyson," played by various radio performers who also deliver their commentary on world events. All this is sandwiched between commercials. "You know, Miller Beer is celebrating the sale of its three billionth case of beer," Imus said one day on the air recently, "and its *two millionth car wreck! That's right,* its three billionth case——"

"We're gonna lose *that* account," the show's producer interrupted on the air. Last year, after Imus mocked the ad copy of the Try-A-Bed account, the company did pull its ads from the show. When Try-A-Bed wanted to come back, Imus made a company representative bark like a dog on the air before he would do the spots again. If Imus himself delivers a commercial, the client is charged a premium rate—up to $1,500 a minute. "Advertisers light a candle to this guy," says Jerry Della Femina of Della Femina McNamee, who has been billing ads with Imus shows since 1971. "You find yourself listening to every word to see if he will make a joke about the copy."

Backing Imus up is Charles McCord, 48, Imus's sidekick for twenty years, who reads the news straight. "I've only been able to make him laugh once," says Imus. But McCord, who in person is a dignified news reporter from Springfield, Missouri, also writes much of the show's "political commentary"—"President Nixon's" obscene ruminations on the pleasures of having a prostate exam, for instance.

The sports news is read by Mike Breen. For weeks this spring, Breen played the same sound bite of Yankees manager Stump Merrill over and over again. No matter what the question—Why have the Yankees performed so poorly? Why hasn't Rickey Henderson broken the record for lifetime steals? Why isn't Don Mattingly hitting?—Merrill gives the same lethargic response: "I dunno. I don' have any answers." A recent "sports report" went like this: "The New York Yankees should be banned from the major leagues. The Bronx Boobs lost to the hapless Tigers again last night. Here's that old ball of fire Stump Merrill: 'I dunno. I don' have any answers.' The fat schlub, however, will not be back. He resigned last night, saying the postgame meals just weren't cutting it." (Even after the Yankees' performance improved later in the spring, Imus was still tormenting Merrill.)

EVERY FIFTEEN MINUTES, THE BROADCAST IS INTERrupted by a call from Eileen Marchese, 26, who delivers the Nynex Mobile Traffic Report from an office at the World Trade Center. *"There's a woman working with her pants off!"* Imus said about Marchese one recent morning as she was trying to read her report. "Please!" said Marchese. "Southbound on the Major Deegan very heavy. . . ." This fall, Marchese will marry Steve Cohen, technical director for the "Mike and the Mad Dog" show (with Mike Francesa and Chris Russo), on WFAN in the afternoon. The impending marriage is a subject that continues to fascinate Imus. "When will your boyfriend, whom we *know* you're sleeping with, be coming [to Atlantic City for the Holyfield-Foreman fight]?" Imus asked Marchese one day. *"All right!"* Marchese shrieked. "Is he gonna come into the room with you?" Imus asked. "May I proceed, sir!" cried Marchese. "Inbound Holland, twenty-minute delays." Marchese is a practicing Catholic. "Imus is going to come to my wedding," she says. "If Satan is going to be in the church, I hope the roof doesn't cave in."

The show's "feminist" viewpoint is presented by writer and performer Jane Gennaro. Gennaro, as "Diane Sawyer," has formed a group called "Angry Anchor Women" to rebut Imus's sexist teasing. "Yes, I'm Diane Sawyer," she says, "and on behalf of Angry Anchor Women . . . you, Mr. Imus, are a feminist's nightmare! *Oui, j'accuse!* . . . And don't think your appreciation of our 'mongo melons,' 'bongo bazookas,' or 'torpedo tatas' excuses you. . . . When Connie Chung told *People* magazine she wanted to have a baby, didn't you say, 'Chop-chop! Your biological clock is ticking in dog years'? . . . Don't you think Deborah Norville would like to suffocate a *couple* of Bryant Gumballs between her milk-engorged 'bresses,' as you refer to them?"

Every morning, the Lotto numbers are read by "Cardinal O'Connor," played by the show's producer, Bernard McGuirk, who also gives a demented homophobic or misogynistic (or both) commentary. "Our favorite little Catholic girl [Madonna] is at it again," "O'Connor" said recently. "In an interview with your [Imus's] favorite magazine, *The Advocate,* this two-legged yeast infection claims she's interested in making love to a woman while *someone else watches!"*

"There's a woman working with her pants off!": Marchese, left, and Gennaro.

Another regular is the D.J. "Scott Muni," played by Rob Bartlett as an aging libertine. "Speakin' of fat people and homos, have you seen this Richard Simmons Deal-a-Meal thingie?" "Muni" asked one day this spring. "I don't know about you, but I don't think I'd be that motivated to lose weight if I knew this chubby little faggot was gonna show up at my house. . . . Here comes this hairy little fairy in a convertible! . . . Are you hungry, stallion? *Eat me!"*

The tone of the show can rapidly shift from sheer nonsense to nonsense with a message. This spring, for example, Imus ran a campaign against the New York *Times* for naming the victim in the alleged Kennedy rape case. The voice of his moral outrage was one of his regular political commentators, "Jeane Kirkpatrick" (written by McCord and played, in a male voice, by Larry Kenney). "I am here to suggest that the first arrest be made—right now!" said "Kirkpatrick." "The perpetrator: the New York *Times.* Charge: violation of the State of Florida privacy laws and violation of its own lofty credo. . . . And what is one of the salacious tidbits that the *Times* profile reported? That the alleged victim has a bad driving record! Hello! Wake-up call! A newspaper doing a story involving Ted Kennedy commenting on *someone else's* performance behind the wheel! Earth to Chappaquiddick!" Then there is the sound of screeching wheels, a crash, a car sinking, the sound of drowning—*glub, glub, glub.*

IN APRIL, I RODE DOWN TO ATLANTIC CITY ON A BUS WITH 50 winners of a "contest" Imus had been running in which some listeners were challenged to imitate Donald Trump "pleading" with Imus to broadcast his show from Atlantic City on the day of the Holyfield-Foreman fight. Not all the people on the bus were "winners" of the "contest." Some were fans so ardent that they invent ways to become part of the Imus world. One of these was Sandi Capuano, who became Imus's "correspondent" during last year's trial of John Gotti and phoned in her "observations" about the trial. Gotti had winked at her, Sandi told Imus, and Peter Gotti, his brother, had asked her out for a drink. Sandi, on a couple of occasions, has waited just to catch a glimpse of Imus, once at Mickey Mantle's restaurant and once on a street on the East Side. "I think he's a genius," she said.

Imus had ridden down ahead in a limousine to Atlantic City and refused to greet any of the "contest winners" when they arrived. He agreed, however, to see me in his suite on the thirty-fourth—"high roller"—floor of the Trump Plaza. Imus had never met me, but he had already been calling me a "moron" on the air and referring to me as "Dementia from the Bergen *Record."*

When the door to Imus's suite was opened, I found a tall man with a gaunt face, honey-blond hair, and bushy eyebrows. He was dressed in exactly the same kinds of clothes he was to wear during the ensuing days that I met with him—a white turtleneck, a Windbreaker, and blue jeans. "What am I doing here?" Imus asked. "This is horrible." There was a king-size bed with a mirror on the ceiling, and by the window a large marble hot tub. There was gold trim everywhere. From the window could be seen Atlantic City itself, vast stretches of abandoned and boarded-up buildings, and beyond that, the ocean. "I am at one with the ocean," he said, looking out.

I asked Imus to tell me about his life, and it seemed hard for him to do. "There are things I will talk about on the radio that I won't talk about one on one," he said.

But after some prodding, Imus told me that he had been born into a wealthy California family that was in the cattle business. His full name is John Donald Imus Jr., and, Imus said, he is of Welsh ancestry. (In the past, Imus had claimed he was part Jewish, but he now says that is "spiritual.") His father owned a 35,000-acre ranch in Arizona. One way to understand Imus is as a cowboy, a man of the West, a Mark Twain character with a cantankerous surface, watching under bushy eyebrows to see if a wisecrack has taken effect. Like the cowboy of myth, Imus is quiet when he is not performing, and he likes to be alone.

Imus was a bad child. "I was bounced from one hideous pri-

morning
mouth

vate school to another. I was a horrible adolescent, always the rotten kid who made fun of the fat kid in school." In the eighth grade, Imus was elected class president—and impeached. His wealthy grandmother "predicted I would end up in prison." When Imus was fifteen, his parents divorced. When he was twenty, his father died, having lost much of his fortune to tax problems, Imus says.

Imus grew up listening to the radio on the family ranch. From station XERF, a 250,000-watt station in Del Rio, Texas, came evangelists "selling anything from baby chickens to prayer clothes and authentic pictures of Jesus." They became the inspiration for Imus's character the Reverend Billy Sol Hargus, the money-hungry evangelist who sells sin insurance, inflatable plastic pulpits, and sacred chickens. Late at night, also from Del Rio, came Wolfman Jack, who played R & B accompanied by a demented patter.

WHEN IMUS WAS SEVENTEEN, HE ENLISTED IN the Marine Corps at Camp Pendleton. After his discharge, he got a job as a window dresser in San Bernardino but was fired after doing stripteases on the mannequins for passersby during the morning rush hour. He moved to Hollywood, where, with his brother, Fred, he tried to break into the rock-and-roll business, as both a composer and a singer. "The records weren't good enough, and I didn't have enough money to pay the D.J.'s to play them." Imus says he wound up "homeless, sleeping in a Laundromat. I would crawl behind the dryers and sleep there. Women would be doing their laundry and spot me and scream." He hitchhiked to Arizona and got a job in a uranium mine, where his leg was broken in an underground accident. In 1966, realizing he had no future in rock and roll, Imus enrolled in the Don Martin School of Broadcasting in Hollywood and was promptly thrown out for being "uncooperative." In the early sixties, he married a dancer, Harriet, whose last name he refuses to give. "I always called her 'old what's-her-name,' " he says. Although the couple stayed married for more than a decade, Imus says today that the marriage was "a horrible mistake. I think she would agree." They have four daughters: Nadine, 30, an associate beauty editor at *Mademoiselle;* Toni, 28, an actress; Elizabeth, 25; and Ashleigh, 23, who recently graduated from New York University. Lately, Imus has been boasting on the air about Ashleigh's Phi Beta Kappa and her 4.0 grade average.

In June 1968, Imus got his first radio job, in Palmdale, California. Early on, he began to develop the radio personality that would make his career, and some of the characters who would become trademarks, like Billy Sol Hargus. "Billy Sol is offering you the chance for Heaven right here on Earth, say hallelujah!" went one routine. "He [God] asked Billy Sol to purchase 700 acres of land for a Heaven right here on Earth. . . . He said, 'Billy Sol, let them in on this tremendous offer. . . .' " At that time, before the Jim and Tammy Bakker scandal, it was considered daring to make fun of the evangelist movement.

AFTER A YEAR IN PALMDALE, IMUS MOVED TO STOCKton, where he got fired after he ran an Eldridge Cleaver–look-alike contest on the radio. The first prize was a $5,000 fine and ten years in jail. "My position was that J. Edgar Hoover and Richard Nixon would accept any black person [as Cleaver]," Imus says. He got another job, in Sacramento. One day on the air, Imus phoned a McDonald's hamburger stand and asked the clerk on the other end of the line for 1,200 hamburgers to go. "Now, listen, on 300 of those I want you to hold the mustard," Imus told the man. "But put on plenty of mayonnaise and lettuce. But I don't want any onion on those. And on 200—well, make that 20—I want you to hold the mayo and lettuce, but lay on the mustard and make those medium rare. . . ." It was an incident that contributed to an FCC ruling that requires disc jockeys to identify themselves when they phone listeners. Imus would also take phone calls from women on the air and ask, "Are you naked?" The phrase became a buzzword of the sixties, and the station became No. 1 in Sacramento after five months. In 1970, Imus moved to WGAR in Cleveland, where he kept up his routines. WGAR was owned by Nationwide Life Insurance. A columnist for the Cleveland *Plain Dealer,* outraged by Imus's antics, began urging the public to send their policies back to

The I-man Cometh: (clockwise) As a baby; as a would-be rock-and-roller with brother Fred; stand-up at the Bitter End in the seventies.

Nationwide. The company wanted to fire Imus, but the station manager refused. Within two months, the station had become No. 1, and Imus had won the *Billboard* Air Personality of the Year Award for a major market.

IMUS WAS COMING OF PROFESSIONAL age in the era of top-40 radio. The top-40 format was centered on the personality of the D.J. Imus, influenced by Lenny Bruce, Mort Sahl, Groucho Marx, and Don Rickles, was the first of the D.J.'s to fuse the top-40 format with insult humor. The new format became immensely successful, an outlet for the youth rebellion of the sixties. And it seemed especially successful in the morning, when D.J.'s had to wedge tiny riffs in between commercials as a way of waking up the audience.

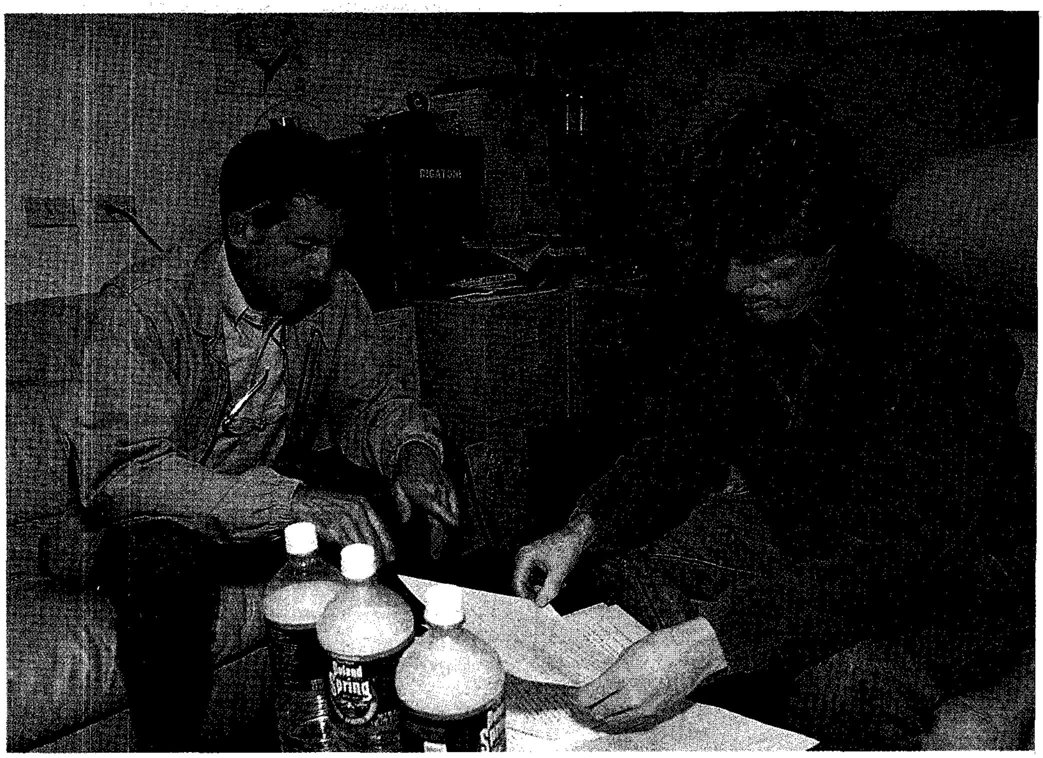
Imus made the move to New York in 1971, when he was hired by WNBC. On his second day of work, he overslept and missed the show. Charles McCord remembers, "I saw this man with a pageboy—carefully coiffed, smooth hair. I thought, Oh, my God—what have we got here? Soon, I was to find out." Immediately, Imus began on-the-air taunting of his rival disc jockey John Gambling of WOR. "Gambling/ Your rambling/ Days are through," Imus chanted. "When it's raining, it's pouring/ Here's Imus in the morning. . . ."

Eventually McCord began writing for Imus. McCord developed Moby Worm, the Great Destroyer. "We would have investment bankers from Lazard Frères calling up and asking Moby Worm to eat their office tower," McCord remembers. Children would call up and ask the worm to eat their schools; entire towns would remain on alert for days, waiting for the worm to attack. (Moby Worm is now in a dormant stage.) Today, McCord and Imus still speak to each other every night on the phone. "He is a dear and valued friend," says McCord, "extremely generous. There are few requests for help that he wouldn't respond to—and probably negatively."

Imus's routines were an immediate success. *Life* magazine said that he was "the most outrageous disc jockey anywhere." He insulted the station management, calling the program manager "Mr. Vicious." He ridiculed sponsors. WNBC lost the Irish Airlines account after Imus told listeners, "Protestants have to ride coach."

Imus began doing stand-ups at the Bottom Line with Kinky Friedman and his band, the Texas Jewboys. "He played my routines on the air. A number of disc jockeys had gotten fired for doing that," says Friedman. There was "The Ballad of Charles Whitman" and "Get Your Biscuits in the Oven and Your Buns in the Bed." And then there was "They Ain't Makin' Jews Like Jesus Anymore." This spring, Imus has been playing the song again: "Niggers, Jews, and Sigma Nus," goes one verse, "all they ever do is breed . . . Wops and micks and slopes and spooks/ Are all on the list/ And there's a little Hebe from the heart of Texas/ Is there anyone I missed? . . . Oh—they ain't makin' Jews like Jesus anymoooore! . . ." Imus also did stand-ups on his own at the Bitter End.

It was in New York, says Imus, that he began drinking heavily. "I was required to meet clients, have lunch. I always felt more comfortable if I had a drink. Basically, I'm a shy person." He began not showing up for work and was increasingly unmanageable. In 1973, he missed 100 days of work. The office staff set up a pool predicting when he would be absent.



"Children would call up and ask Moby Worm to eat their schools": writer McCord with Imus.

AT HOME, HIS MARRIAGE TO HARRIET WAS FALLING apart. "He was a nonparticipatory resident of the household," McCord remembers. At one point, Imus and his wife were occupying two houses in Greenwich.

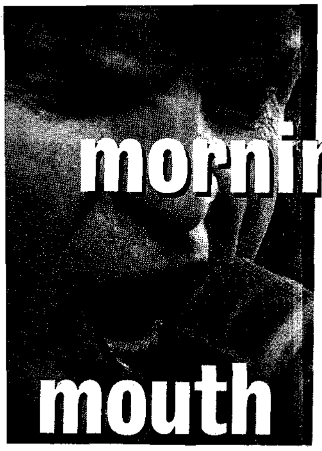
By 1977, Imus had become impossible and was fired. "The perception was I was difficult to work with," Imus says with understatement. The firing, which came to be known as "the time Imus got fired and went to Cleveland," has assumed an almost mythic dimension among Imus's fans. One of those responsible for the dismissal was WNBC's new program director, Bob Pittman, who would later go on to develop MTV.

After doing a syndicated talk show, *Imus Plus*, for Metromedia—"the worst TV show ever done," he says—Imus managed to get a job in Cleveland at WHK, returning to the city where he had first made his reputation. "It was humiliating," Imus says. "But I needed to make some money and get my act together." Larry "Ratso" Sloman, former executive editor of *National Lampoon* and Imus's "correspondent" during the hockey playoffs this year, flew out to Cleveland on a book tour and went to see Imus. "I remember driving through the snow to the most mundane subdivision imaginable," he says. "I see him standing in the door. He goes, 'It's a long way from Sutton Place, huh, Rats?' "

Back in New York, in Imus's absence, advertising sales at WNBC stagnated. WNBC's new station manager, Bob Sherman, heard that Imus had become somewhat more dependable and sent Bob Pittman to Cleveland to listen to him. Imus learned Pittman was coming and called the airlines to find out when he was scheduled to arrive. That day, "I pulled out everything good I ever did that year." Pittman had brought a radio with him and sat in the airport listening. When Imus met him later, "I decided to adopt a new attitude," he says. "I still thought they were assh---s, but I wasn't going to go out of my way to tell them that." Imus was rehired and returned to New York, but without Harriet. The couple was later divorced.

"God's only chosen, re-rosen disc jockey has returned!" Imus cried on getting back on the air in New York. Immediately, advertising sales increased.

In the early eighties, Imus began to snort cocaine, easily available in D.J. circles. His family and friends watched in dismay, but "I'm not the kind of person you can come *talk* to about



anything.” Behind the drinking and the drugs, according to Imus and his friends, lay a deep insecurity. “Don doesn’t think he’s as talented as people think he is,” says Bob Pittman. But for the next three years, the show did well, and the station flourished with “Imus in the Morning” and Howard Stern in the afternoon.

Imus managed to take himself off cocaine in the spring of 1983 but was still drinking. In the fall of 1983, Michael Lynne, who was Imus’s lawyer and is now president of New Line Cinema, persuaded Imus to go to Alcoholics Anonymous. From then on, Imus ceased drinking in public but kept at it privately. Still, he continued going to AA meetings. Sometimes he could cut back on the drinking; other times it got out of control. “People would say, ‘You really look great since you stopped drinking.’ I was so disappointed in myself, I didn’t know what to do. It didn’t *occur* to me to stop.”

And Imus’s ratings began to slip. In one year, he went from No. 6 to No. 14 among morning listeners, in part because radio itself was undergoing a transformation. FM was beginning its ascendancy, and AM was in decline. Music listeners preferred the more powerful FM signal. Then, in 1985, WNBC fired Howard Stern. Stern went to K-ROCK and took on the morning drive-time slot, stealing many of Imus’s listeners.

Imus’s health was deteriorating because of his secret drinking. Kinky Friedman, one of Imus’s oldest friends, remembers, “His face resembled a death mask. He looked like your garden-variety hatchet murderer.” In July 1987, Imus went on a binge for nine days straight. He had to drink to stop shaking. Then, on the morning of July 17, 1987, Imus woke up and decided to stop drinking, at least for a while. His body shaking violently, he phoned his driver of eight years, Brant Eaton, for help. Eaton brought him food. The woman Imus was dating gave him Valium. Imus realized he was now near the point of convulsions. He called NBC, and arrangements were made for him to be admitted to the Hanley Hazelden Center in West Palm Beach, Florida.

Behind all the nonsense, Imus is, in fact, a razor-sharp moralist whose politics appeal to his affluent, educated male audience.

“MY LIFE WAS DESTROYED,” SAYS IMUS. when he arrived at Hanley Hazelden, he was immediately hospitalized. In the room with him were two doctors and a lawyer—“We were all junkies.” “I won’t try to bullshit my way through this deal,” Imus says he thought. “I’m just gonna do whatever they say.” After a month at Hazelden, Imus was made a group leader. “It was like being elected class president”—only this time he wasn’t impeached.

After six weeks at Hanley Hazelden, Imus flew back to New York to discover that WNBC was going out of business and that the AM frequency had been sold to WFAN, an all-sports station. WFAN had been faring badly in its old position on the dial. WFAN’s owners, the Emmis Broadcasting Company, wanted to keep Imus on to strengthen its morning drive time. “How does it feel to have your billings double in one hour, sucker!” said Imus to Joel Hollander, WFAN’s general sales manager, on the morning of his first broadcast for the new station.

For months, WFAN barely clung to life. Imus stopped spinning records and began to talk more. To some, Imus, without the music, seemed to get better. Mike Lynne says, “Before, when there was a broad music format, [the Imus program] was more diffuse. The sports format gave an anchor to the creative thrust of the program.” The station’s ratings began to climb. Advertising revenue has now tripled.

Imus, now 50, has evolved along with his audience of aging, affluent baby-boomers. Like them, he has become more prosperous—he reportedly makes between $1.5 million and $2 million a year—though “not as much as I’m going to make,” he says, when his new contract comes up for negotiation. Having voted for Eldridge Cleaver and Jerry Rubin in 1968, Imus voted for George Bush and Dan Quayle in 1988. And like his audience, Imus is obsessed with sports and personal health. Today, he lives a drug-free, alcohol-free, vegetarian existence. He runs 40 miles a week, often with Brant Eaton trailing behind him in his limousine.

ON THE MORNING OF THE HOLYFIELD-FOREMAN FIGHT in Atlantic City this spring, Imus arrived for the Trump Theater broadcast at 5:30 A.M. There were only a handful of people sprawled in the seats to see him. The air was stale and smelled of old gamblers and alcohol and cigarettes.

“What did I tell you people about coming in and watching radio at 5:30 in the morning? It’s stupid!” Imus said. Many of the show’s regulars, like Rob Bartlett, were in Atlantic City in person for the broadcast. Today, Bartlett was “Telly Savalas” commenting on the hotel accommodations. “How about a telephone in your toilet, *babee*?” said “Telly” in a gravelly voice. “How about a retractable clothesline over your bathtub like those high rollers, *babee*?”

Also present today was Eileen Marchese, pert and pretty in a pink linen skirt and a sweater trimmed with lace. “Did old Steve give you a plug last night?” Imus asked. “Want a traffic girl with a mustache, *babee*?” said “Telly.”

“Coming up,” said Imus, “Mayor James Whelan. He’s the mayor of Atlantic City. He’s on work release.”

Then, Imus acknowledged the “contest winners” who had traveled down to Atlantic City to see him. He invited his Gotti “correspondent,” Sandi Capuano, up on stage. “I’m so excited,” said Sandi, giggling. “I can’t tell you how happy and excited I am to be here.”

“Just think of it as oral sex,” said Imus.

“I’m sorry you weren’t at the cocktail party,” Sandi said. (There had been a cocktail party for the “winners” at the Trump Plaza the night before. Imus refused to attend.)

“You want me back in rehab again—crawling around the floor looking for a vodka?”

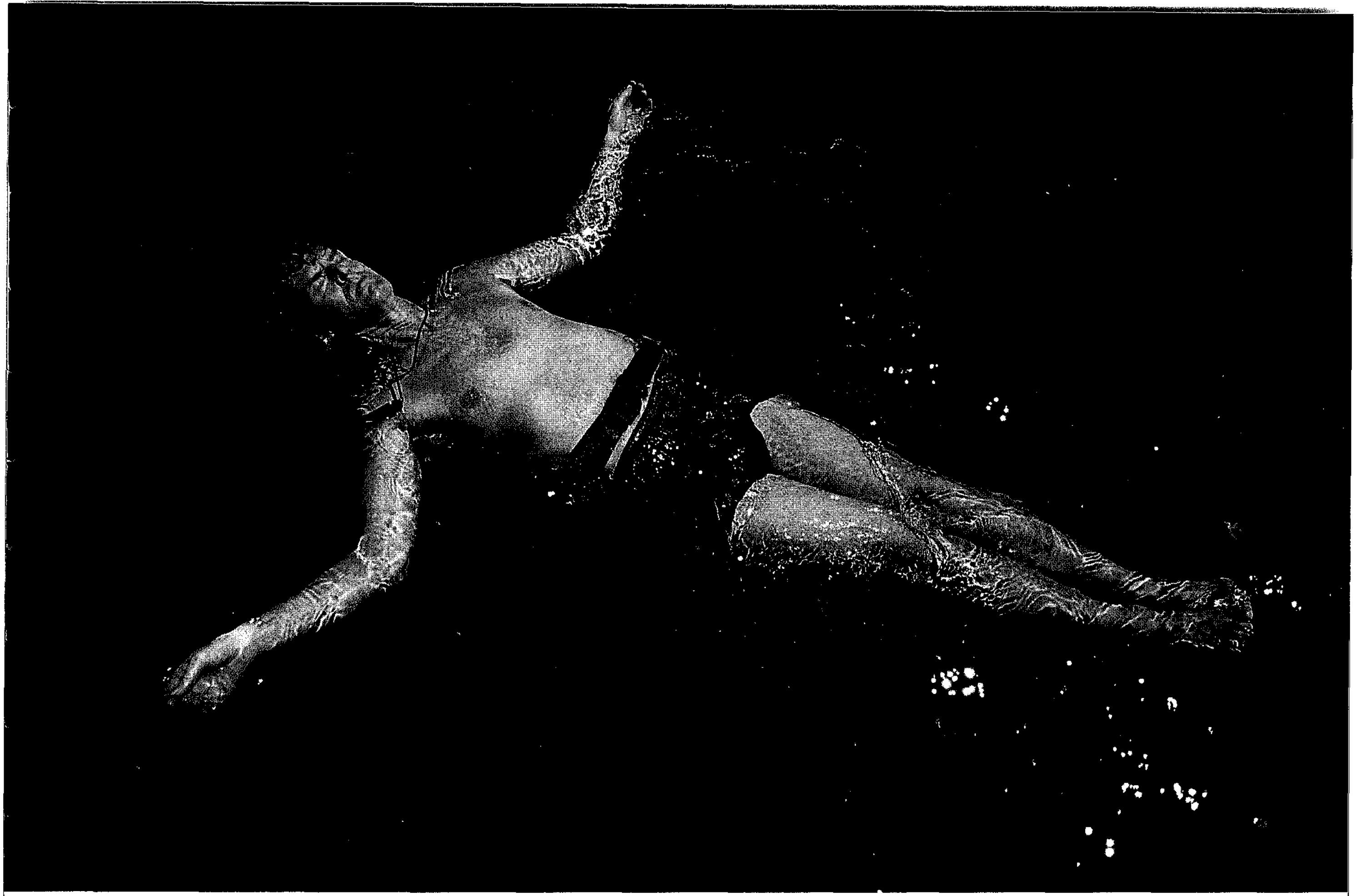
As she left, Sandi kissed him. Imus wiped his cheek. “I don’t want you people to touch me! I don’t want people who are actually willing to come down here to touch me!” Imus shrieked.

After a series of jokes about Merv Griffin’s alleged homosexuality and the mayor of Atlantic City—“He’ll be a few minutes late. They’re taking the shackles off him”—Eileen Marchese tried again to deliver her traffic report. “Did Steve come knocking on the door last night?” Imus asked.

“No!” Marchese said indignantly. “A multi-vehicle accident involving a hazardous-waste spill——”

“Want a copulating Italian girl to do the traffic report for you, *babee*?” “Telly” interrupted.

At 7 A.M., Mike Breen delivered the sports news. “The New



Off the air and at home in Southport, Imus tends to recede into a deep solitude.

York State Athletic Commission has turned down George Foreman's request to wear a bra at the fight tonight. . . ."

Then, at 7:35 A.M., Trump arrived. After ducking Imus's question about having sex with Marla, he described how well George Foreman had been "hitting this bag" during his warm-up. "Which bag . . . Ivana?" asked Imus. Trump laughed.

FINALLY, AT 8:45, MAYOR WHELAN ARRIVED. "YOU'RE not currently in jail, are you?" Imus asked him. "No," said Whelan. "We have certain traditions in Atlantic City we're trying to get away from."

Whelan told Imus that before becoming mayor, he used to be a swimming coach. "What's this, a Father Ritter thing going on here?" asked Imus.

A woman with large breasts and wearing a spangled bathing suit began walking across the stage holding up a large card marked APPLAUSE. "Miss Basketballs," said Imus.

It was time now for "Cardinal O'Connor" (Bernard McGuirk) to give the Lotto numbers. "Are you aware Eileen is marrying a man who is Jewish?" Imus asked the "cardinal."

"Isn't that an interracial marriage?" said the "cardinal."

At 9 A.M., Donny Lalonde, the Canadian former light-heavyweight champion, came on and made some sports talk with Imus. "Thank you very much for coming," said Imus as Lalonde left. "That's what white people say when they make love."

The next guest was "Mike Tyson," also played by Rob Bartlett. "Tyson" made a loud burp into the mike. "Oops, I made a biggie," he said. "Hmm," he said thoughtfully, "I don't remember eating that." Imus then brought on the real Bill Cayton, Tyson's former co-manager, whom Tyson is suing for fiscal mismanagement. "I'm serious—how much did you steal from him?" Imus asked Cayton.

"Jacobs and I bent over backwards——" said Cayton, referring to his late partner, Jim Jacobs.

"That's why I signed with you," interrupted "Tyson."

As the morning wore on, there were the usual insults to sponsors. Larry Kenney, as Wilford Brimley, read an ad for Quaker Oats promising, "It will give you a boner you could tow a car away with."

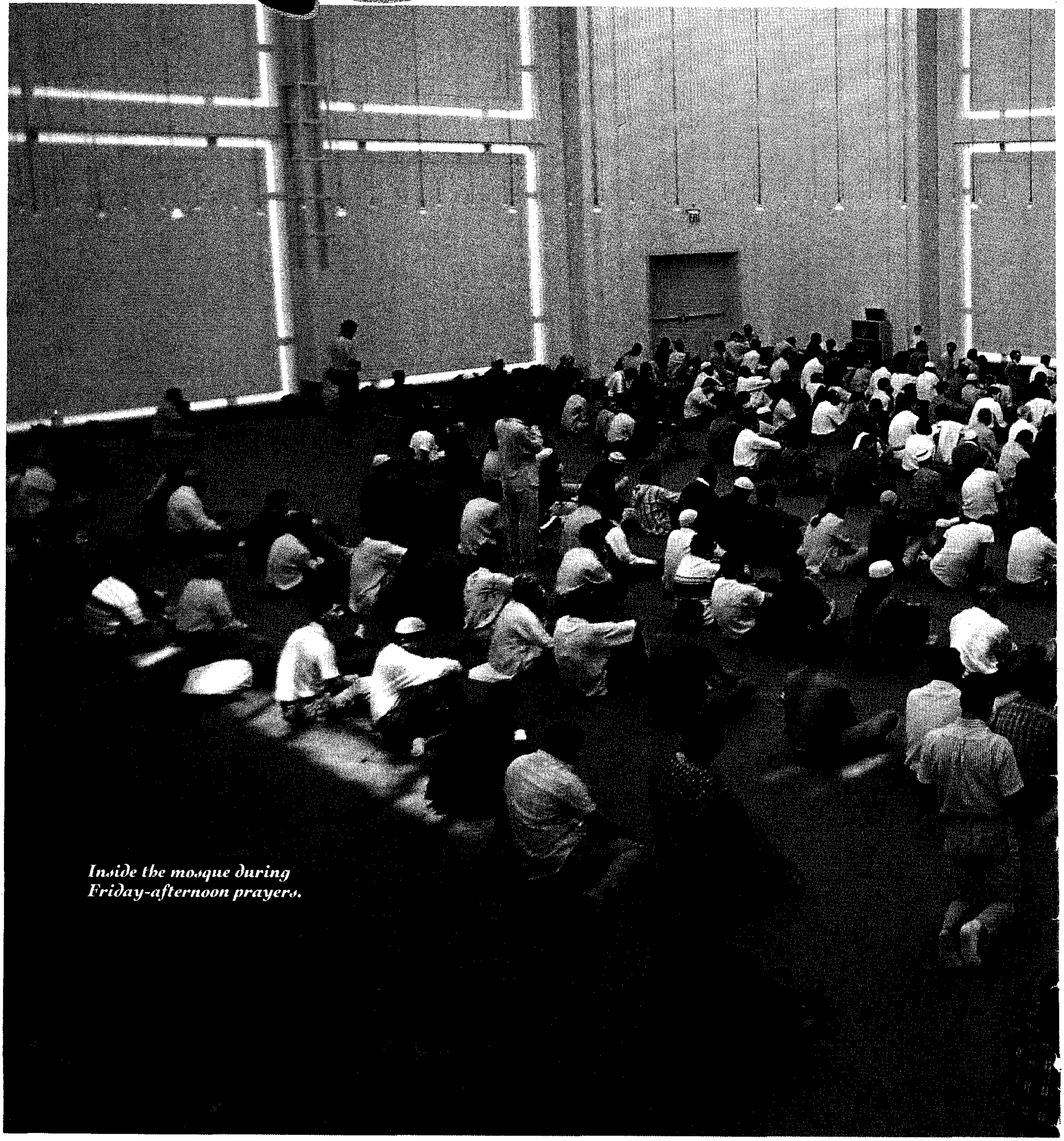
Imus had instructed Brant Eaton to be waiting with his car at the entrance to the Trump Plaza so he could make a quick escape. "Thank you for coming down," Imus said to the "contest" winners. "Thanks to all the people. Thanks to everybody," he said, hurrying out of the theater.

A FEW DAYS LATER, I DROVE OUT TO SOUTHPORT TO see Imus, who is very proud of his new, shingled house, bought this year for $1.3 million and equipped with a swimming pool that sits at the edge of Long Island Sound. He has had the walls and ceiling of the living room plastered adobe-style and painted a blushing pink. Paul Newman is a neighbor, as is Imus's friend Mike Lupica.

Off the air, there is about Imus a deep solitude, as he semms to recede into some hidden place with his insecurities. He sometimes thinks about remarrying and has often said on the air that he is looking for a new wife, a cross between "Anna Quindlen, Martha Stewart, and the woman from Voyeur Vision." In recent years, he has dated a lawyer and also a writer. The relationships failed. "Your tedious little article is, hopefully, going to get me a girlfriend," Imus said to me almost wistfully.

But is there room in Imus's life for anything besides the personality he invents each weekday morning. That's when he is happiest, performing in a world all his own for a world that is still dark. "I have the luxury of being able to say anything I want. Who *else* does? Tom Brokaw? Somebody who works for the *Times*? C'mon! Paul Newman and I could be down at the Spic n' Span Market [near Imus's house] and, I can *promise* you, people would come and talk to *me* quicker," he said. ■

The Road t

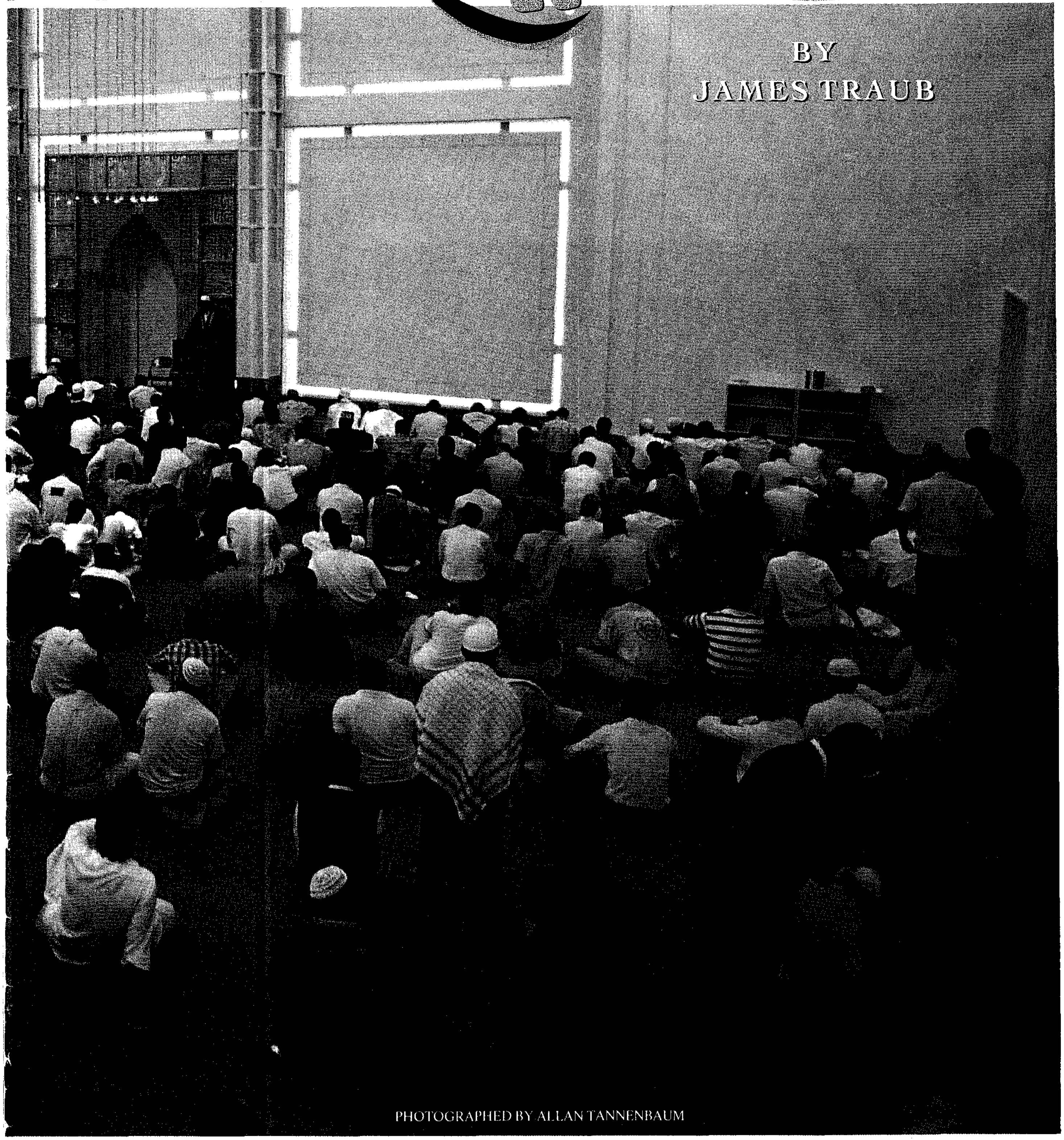


Inside the mosque during Friday-afternoon prayers.

o Mecca

The Islamic Cultural Center finally opens after nearly twenty years

BY
JAMES TRAUB



PHOTOGRAPHED BY ALLAN TANNENBAUM

Sygma

EARLY ON THE MORNING of April 15, the faithful began streaming into the Islamic Cultural Center, at 96th Street and Third Avenue. It was *Eid,* the great festival day that marks the end of the fast of Ramadan. Last year, New York's Muslim community had celebrated *Eid* on the mosque's construction site, which was then covered in plastic sheeting. Now, after twenty years, the mosque was finally finished—more or less. The ladies' balcony wasn't ready, so the women were herded into a downstairs room that had been turned into a staggering traffic jam of baby carriages. The Pakistanis hadn't delivered the promised 5,500-square-foot carpet, so the men, upstairs beneath the dome, were seated on carpeting that was more much suitable for putting practice than for worshiping.

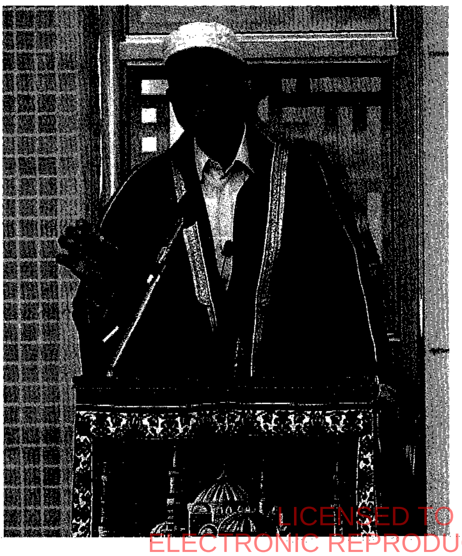
It was an emotional occasion, especially for Mohammad Abulhassan, Kuwait's ambassador to the United Nations. More than anyone else, he had driven the project to completion. "Nobody can explain the joy that I felt that day," says Abulhassan. "It was a feeling which elevated and lifted all the troubles and the agonies which I went through not only during the time of construction but also during the time of the occupation of my country. When I saw the joy in the eyes of the Muslims who came to pray, I felt that whatever we had passed through, it has vanished completely."

Before the mosque was built, new york's muslims had to turn all sorts of places into houses of worship.

By 9 A.M., the crowd had reached more than 1,000; and congregants were backing up into doorways and piling up their shoes into little hills. The center's imam, Dr. Abdel-Rahman Osman, began working his way toward the front of the mosque. When I'd visited Dr. Osman a few days earlier, he had seemed gentle, almost frail, a kindly, absentminded cleric in a jacket and tie. Now, in a flowing black robe with brilliant gold embroidery, he looked majestic, pontifical. The congregants stood facing the *qiblah,* the altar that indicates the direction of Mecca. Raising his hands heavenward, palms up, the imam intoned, "*Allah Akbar!*"—"God is great!" And the crowd roared, "*Allah Akbar!*"

Behind Dr. Osman, in the vaguely Islamicized glass archway of the *qiblah,* the lights beneath the dome of the mosque were reflected in a ring, and then another ring, of pink and yellow and white. The Koranic passage inscribed in a border around the *qiblah* read in part, "Light upon light; God guides to his light whom He will." Again the resplendent Dr. Osman chanted, "*Allah Akbar,*" and the crowd, arms raised to ear level, chanted back, "*Allah Akbar!*" The imam invoked the name of God seven times, as is prescribed for *Eid,* and the faithful responded like a struck gong. The lights danced in the qiblah. And all of the congregants bowed, and then prostrated themselves, in prayer.

Imam Abdel-Rahman Osman.



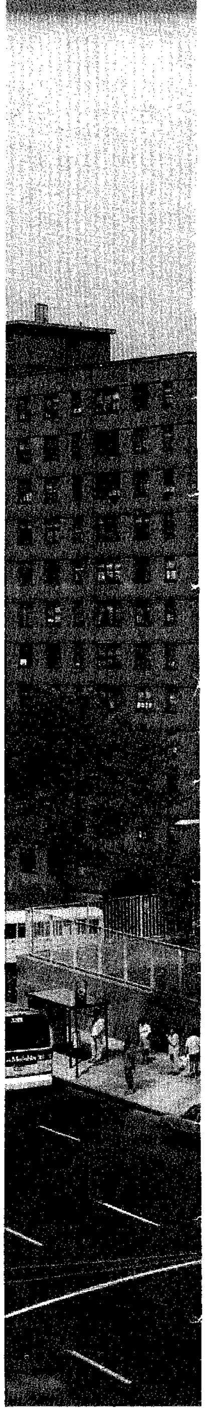
Islam has been, at least until now, an almost unobtrusive presence in New York's clangorous family of religions. Islam is something of a mosaic, consisting of Arabs and Persians and Asians and Africans as well as black Americans and a smattering of white Americans. Nobody knows how many Muslims live here. Carol L. Stone, a scholar at Indiana University, has used 1980 census figures to calculate a Muslim population of 3.5 million nationally and 400,000 in New York State, almost all of those in the metropolitan area. A recent survey of religious affiliation by the graduate center of City University put the national figure at 1.4 million and the statewide figure at 300,000.

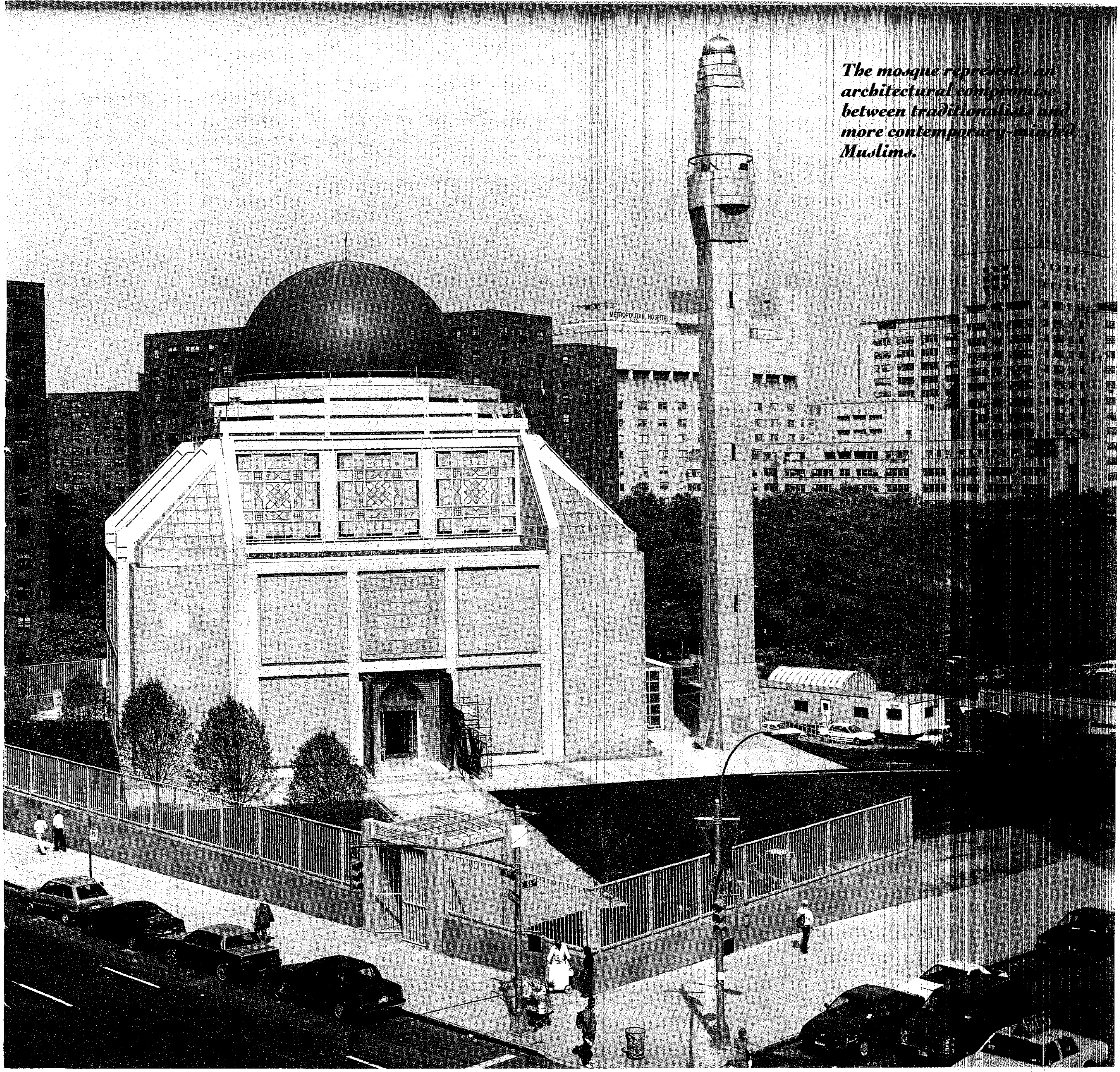
In years past, New York's Muslims have not been able to be very particular about where they worship. Storefronts and brownstones and even basements have been used as houses of worship. "Many," says a horrified Kamel Salem, an executive with the Hotel Beverly on Lexington Avenue, "are health hazards." Up until now, Salem and others had to rent hotel ballrooms to accommodate the crowd on *Eid.* Then there was the nightmarish year when the new moon—which always indicates the end of Ramadan—arrived a day later than expected and the room at a hotel had to be canceled abruptly. It was one of those moments when the entire community asked, "When are they going to build that mosque?"

IN 1966, THE Kuwaiti, Saudi, and Libyan governments bought a parcel of land for a proper mosque at 96th and Third, at the time an even more dismal and remote locale than it is now. But it was nine years before the low-income tenants who lived on the property left and the buildings were cleared and demolished. Since the mosque project seemed to be so hopelessly bogged down, few Islamic nations contributed to the building fund.

In 1981, Ambassador Abulhassan arrived, and after slogging through the rain to the Madison Hotel ballroom for his first American *Eid,* he decided it was time to move. The Kuwaitis had usually headed the board of trustees of the Islamic Center; the mosque was their baby. By 1984, Abulhassan had persuaded his government to throw $4 million into the pot. That made a total of $9-million, which the ambassador decided was enough to start, though it wasn't enough to finish.

The mosque was already one of the longest-running non-construction projects in New York City, but it got worse. Abulhassan says the contractor, Koren-DiResta, took one look at the plans drawn up by the Iranian architect, Aly Dadras, and declared them unworkable because of fundamental design flaws. Three more years passed while the plans were submitted to peer review, Dadras was taken off





The mosque represents an architectural compromise between traditionalists and more contemporary-minded Muslims.

the project, and a new architectural firm was hired. (Dadras has said that he was fired because he had hired a Jewish-owned consulting firm.)

Dadras had designed an old-fashioned mosque with a central courtyard and gardens. By the mid-eighties, however, the board was eager to show its contemporaneity, if only modestly. The Iranian was replaced by Skidmore, Owings & Merrill, one of the world's largest architecture firms and a brand name in the Middle East, where it designs banks and high rises. Skidmore, however, had never built a mosque. The board decided to appoint two advisory committees—one composed of prominent Muslim citizens, the other of Islamic scholars, most of them non-Muslim—to look over the shoulder of the new architect, Michael McCarthy.

FOR THE NEXT SEVERAL years, McCarthy was engaged in an architectural parody of Middle East diplomacy. The nostalgic immigrants on the citizens' committee, says McCarthy, "wanted to the furthest extent possible to reproduce the style of a traditional mosque," while the intellectuals wanted "a mosque for Manhattan in the twenty-first century." The citizens wanted a dome, a minaret, and arches; most scholars did not. McCarthy recalls Oleg Grabar, then of Harvard, now at the Institute for Advanced Study in Princeton, saying, "If it has a dome and a minaret, I'm leaving." Grabar says that he might have said something like that but that the main concern of the scholars' committee was that the building not turn into a piece of kitsch, as Dadras's design might have done.

In general, the scholars lost. The minaret seemed especially pointless, since the board had already mollified neighborhood groups by agreeing that there would be no call to prayer audible beyond the mosque walls. The minaret's sole function is to provide a high point from which to broadcast the call, but no matter. "For a Muslim," says Ziyad Monayair, Ambassador Abulhassan's liaison to the committees, "a mosque without a minaret is not a mosque." The emir of Kuwait eventually paid for the minaret himself. The dome was also nonnegotiable. "There are domes and domes," says Grabar philosophically. The Dadras dome, he says,

Photograph by Anthony Israel.

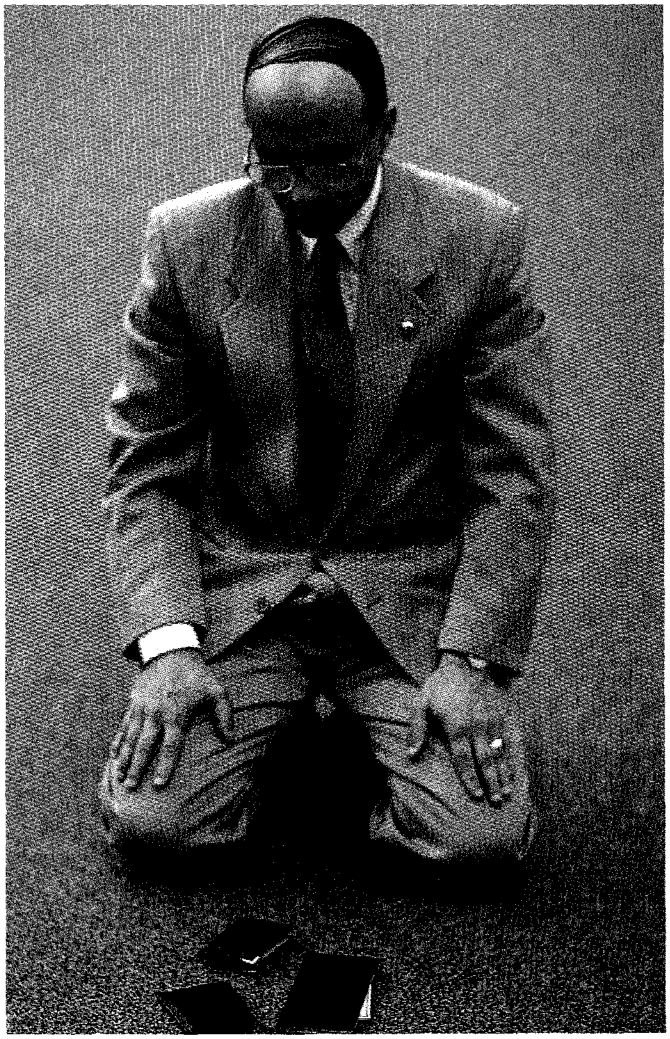
was "a pastiche," whereas the drawings for the final design were "quite reasonable," in the conventional Turkish Ottoman tradition.

The construction ran over budget and late. First one metal-and-glass contractor, then a second, went belly-up. This cost another year or so. The budget ballooned from $13 million to $17.5 million. Abulhassan had cadged contributions from rich Kuwaitis and Kuwaiti firms, but the Gulf War shattered many fortunes.

The project grew ever more modest. A plan for a smaller building housing a school, a library, and a home for the imam was postponed. The proposal to build a high rise in order to generate income was also delayed indefinitely. Even the giant carpet wasn't ready, since the Pakistani weaver who received the commission had sold his business. A new weaver promises to deliver the carpet by mid-July.

The finished product seems like a compromise. It suggests the look and feel of a midtown atrium—open, airy, and clean-lined. Light pours in from skylights at each corner and through decorative windows beneath the dome. Inside, the walls, which are a pale pastel green, have almost no decoration. It's an austerity that has more to do with the modernist aesthetic than with traditional mosque design.

But it also has to do with diplomacy, since the sort of tile work indigenous to Marrakech, for example, would not feel like home to an emigrant from Dacca. The lozenge-shaped figures on the windows have been so generalized that they're not part of a specific decorative tradition. An Egyptian I talked to after Friday prayers, Hatim Abu Gabal, said that the mosque reminded him of a Marriott hotel.



Hotel executive Kamel Salem prays inside the mosque.

For all the light and the glass, what the Islamic Cultural Center communicates most of all is solidity—granite walls, big doors, marble countertops in the ritual washing room. Dr. Osman seemed bemused by the air of grandeur. I asked him if the fancy glass *qiblah* wasn't a little unorthodox. He struggled for a diplomatic answer before murmuring, "For me, yes." But you can hardly expect a mosque built largely by Gulf oil money to be modest. The building puts one in mind of the grand, stolid First Methodist or First Episcopalian church that sits at the crossroads of many towns throughout America. It is intended as a sign of arrival. "This mosque is an official statement," Oleg Grabar says, not altogether approvingly, "an official image of what Islam is."

It's difficult to disentangle a religion from the idiocies and atrocities committed in its name, especially when the faith gains power over the state. Islam today is in a position much like Catholicism's in Renaissance Europe. As Catholic France once slaughtered the Huguenots, now Shiite Iranians kidnap diplomats, while the emirs of the Gulf, whose power we preserved, preach a medieval obscurantism. Much of Islamic doctrine is certainly reactionary, at least by liberal Western values. But the autocrats of the Middle East have also given the religion a bad name by invoking it to justify their unholy ends. Saddam Hussein, for all his righteous thundering, was a rank secularist. But not many Americans bother with the distinction; Islam, for most, is a religion to be feared and despised.

One of the Islamic Cultural Center's prime functions, according to Ambassador Abulhassan, is to counter this drastically negative image. We were speaking in his office, where a gentleman silently poured cardamom tea into tiny gold-rimmed cups. The ambassador was absentmindedly twisting a pearl bracelet around his wrist. He has lived with the mosque for years, and his expectations, now that it is all but finished, are very grand.

The hope, he said, "is to present the true picture of Islam and how unfortunately some circles have linked it unjustifiably with terrorism or extremism and intolerance." I didn't say that "some circles" includes most Americans. Islam, he continued, "is a religion of tolerance, patience, moderation, wisdom, and compassion." The ambassador said that he hoped that the large room downstairs would be used for lectures and seminars bringing together Muslims and non-Muslims.

American hostility toward Islam is a favorite topic of Dr. Osman's, who served as imam at the Islamic Center in Washington in the late seventies. In long talks in his monastically bare office on Riverside Drive (which he has since vacated) and in the new mosque, Dr. Osman harped on the Islamic tradition of tolerance for other faiths. He recalled many stories from the life of Mohammad illustrating the prophet's respect for the Jews. (Muslims believe that Abraham, Moses, and Jesus were divinely inspired.) "Moses," the imam explained, or, rather, exhorted, "didn't say to his people, 'Believe in the law of Judaism.' No; he said, 'Believe in the law of God.' What is this law? It is Islam. It is the meaning of the word *Islam*—submission to God.' And since Moses taught submission to God, that means he taught Islam."

For his very first talk during Friday prayers at the new mosque, the imam chose the theme of humility and tolerance. At least I think he did. The doctor, a graduate of the great theological center at Al-Azhar University in Cairo, speaks in a hush, and he has a way of fluttering over the tops of syllables that makes his English almost incomprehensible.

It took three or four iterations before I could translate "breezeworzy" as "praiseworthy." But I almost certainly heard the imam say that all of mankind shares in the common parentage of Adam and Eve, that Mohammad loved to discourse with Christians and Jews, that even intermarriage, under certain circumstances, is not prohibited by the holy Koran. "I want you to be tolerant," he commanded his 500 or 600 new congregants.

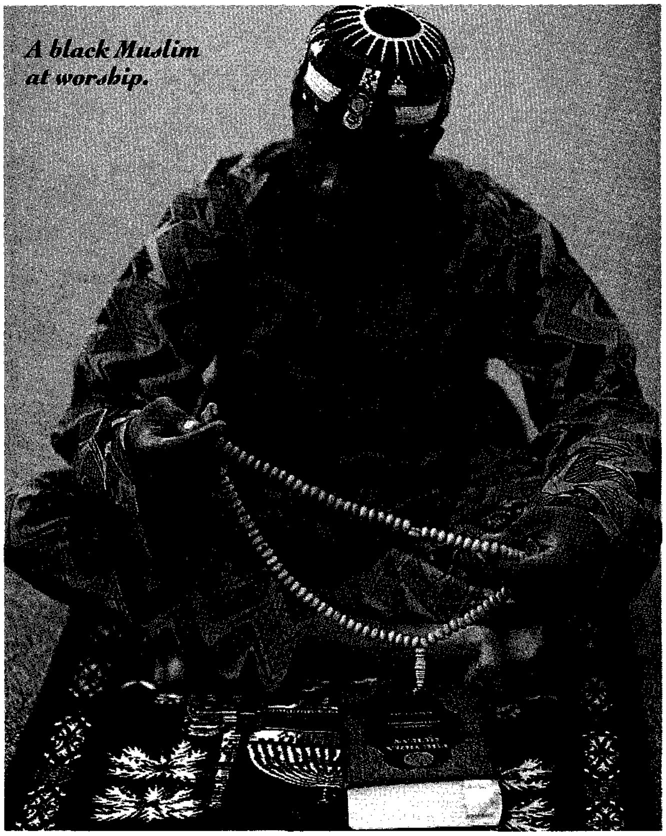
Outside, I got into a conversation with a bulky, voluble Egyptian. First, the man, who refused to tell me his name, angrily denounced the United States for making war on the Iraqis. Then he turned to his primary target, Israel. "If I put an artificial thing in my body, it will be rejected," he said. "Israel is something artificial between the Arabs." A young man from Sudan, who had been listening, said of Israel, "We're going to take it sooner or later." A middle-aged Palestinian woman in a head scarf told me of the Jewish woman, a woman she had helped, who had poisoned her Coca-Cola at a Christmas party. What about the imam's talk? I said. What about tolerance? "You cannot tolerate those who wish to destroy you," said the Palestinian.

WHETHER or not the mosque will have any meaning for nonbelievers, it's clearly a looming presence for the faithful who happen to be black. Between a quarter and two fifths of New York's Muslims, it is thought, are American blacks. At one time, many of them followed the teachings of Elijah Muhammad, whose Nation of Islam was less a theology than a radical political movement that availed itself of the trappings of religion. But since the founder's death, in 1975, and his sons' conversion to Islamic orthodoxy, most black American Muslims have come to embrace the faith in its traditional form.

Nevertheless, a strong sense of rejection and separateness lingers in the black mosques. Among many immigrants, says Yusuf Nuruddin, who heads the Ahmad Baba Research Center in Brooklyn, "you often get a racist attitude that is no different from the attitude of Europeans toward African Americans." At a deeper level, the Islamic Cultural Center, with its $17.5-million price tag and its Kuwaiti provenance, represents precisely the ruling-class values, the official image of Islam, that most black-American Muslims repudiate.

Salahuddin, a black convert whom I met outside a mosque after Friday prayers, said that the Gulf War had convinced him that the Kuwaitis and their ilk barely even qualified as good Muslims. "A Muslim never invites a nonbeliever to fight his battles. Our problem with the Europeans in this country is *our* problem. We will deal with it without any help from the outside." I asked what he thought of Louis Farrakhan. Theologically, said Salahuddin, Farrakhan was off-base. "But politically I think he's sound."

Dr. Osman, for his part, does not like to dwell on controversy. Everyone is welcome—that's what matters. He's met Farrakhan and says that he's "a very bright man" and a good listener, though clearly not a good Muslim, which is as close as Dr. Osman will get to opprobrium.


A black Muslim at worship.

The imam says that everyone is welcome to the mosque.

The imam has made no particular effort to reach out to his black counterparts, and Siraj Wahhaj, the imam of the Masjid Takwa in Brooklyn, says nobody from the Islamic Cultural Center has contacted him, though he presides over one of the most prominent of New York's largely black mosques. This neglect may come to seem like the perpetuation, in a new form, of the secondary status that made many blacks turn to Islam in the first place; or it may simply be taken as the natural order of things. In either case, it's unlikely that the new mosque will bridge these two worlds.

THE NEW MOSQUE may not bring any outsiders closer to the fold, but it will clearly draw together New York's scattered Islamic community. The observance of the *Eid* prayer was the first mass convocation of the faithful in its new quarters. But it was four days earlier, during *Lailat-ul-Qadr*, the Night of Power, that one could feel a new congregation taking shape. There was still scaffolding under the balcony, and one wall was marked off with yellow plastic tape, but this was, in fact, the very first time that the mosque proper had been used for prayer. Since only about 150 worshipers had come—the most faithful of the faithful—the wives and sisters were permitted to pray upstairs, ten feet or so behind the last row of men. The large room downstairs was filled with tables and a buffet, as the taking of food during Ramadan is permitted only after sundown.

Lailat-ul-Qadr celebrates the night when the Angel Gabriel first appeared to Mohammad in his cave. "Proclaim!" the angel commanded the bewildered tradesman, who protested that he was illiterate. It is considered especially devout to remain in the mosque from evening to the dawn on *Lailat-ul-Qadr*. I joined the congregants celebrating the night of power, a lone Jew among the Muslims, and I was made perfectly welcome. It is a night of goodly conversation, of catnaps and private prayer, and of piety in its most casual form. Nothing could be further from the serried ranks of the faithful bowing before an ayatollah's thunder in a mosque in Tehran.

After the evening prayers, everyone shook the hands of his neighbors, and the U.N. diplomats chatted with one another. Others remained to hear a series of talks. The first to speak, oddly enough, was a white American, a tall man with a white robe and a white turban and a fervent, prophetic air. The crowd listened to his curious patter with perfect deference. Then the imam delivered a lecture in his soft, Brandoesque rasp on a subject that I couldn't determine.

The audience still listened with a perfect show of respect. People went in and out. Much time passed. Someone asked

NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCHI

> One of the center's functions, according to ambassador abulhassan, is to counter the negative image of islam.

what day Ramadan was likely to be. Dr. Osman, who has the clerical habit of digressing, did fifteen minutes on the vagaries of lunar sighting.

I wandered outside, where I saw Mustapha, a round, Benedictine-looking man in a rough brown djellaba and red cap. Mustapha was an emigrant from Casablanca, very devout, and he was handing out Koranic passages from a battered satchel. I had met Mustapha a few hours earlier when I was making the rounds with Mahmoud Teymour, a natty, gracious, and thoroughly Americanized Egyptian who handles "diplomatic" affairs at the Plaza Hotel. Mahmoud introduced himself to Mustapha, read his sheet of prayers, and spontaneously embraced him. It was a surprising moment of social equality.

Mustapha was extolling the virtues of the new mosque when a black man came down the stairs toward us. "You must speak with this man," Mustapha said as the man approached. "He is a very good Muslim."

Ismail was one of the several dozen black Americans who had come to evening prayers and are likely to form part of the new congregation. He had two parallel scars in the center of his forehead, a sign of fervent prostration. When he was younger, he was an active member of the Black Panthers. But he grew disenchanted with revolutionary politics—and with Christianity. Only in Islam, he said, had he found a total experience and a complete way of life. Ismail had taken his faith seriously enough to learn Arabic.

By midnight, the crowd had thinned down to the true devotees, sitting on the floor of mosque, where they were surrounded by soda bottles and sweets. In one corner, a young fanatic from Algeria led a group in ardent prayer. In another corner, Abdullah, the white-robed preacher, sat talking with Ashraf, the son of hotel executive Kamel Salem and a very religious boy. Ashraf and Abdullah hope to lead a campaign to purify the faith. They regaled me with stories illustrating the nobility of the prophet's faithful companions and the early caliphs, and thus by contrast the depravity of our own times.

Abdullah, a dark-eyed Jeremiah, delivered an indictment of the grandiose new mosque: "All this, you see, is a sign of corruption. If you study history, you will find that whenever Islam indulges in these material things, it loses its path; it forgets about the people."

SEATED IN THE MIDDLE of the mosque floor with Dr. Osman, I listened to him field questions on theology. The Algerian had reproached the imam for having drunk water standing up. The prophet, we are told, did so sitting down, taking three sips only, from the right hand. Dr. Osman had dismissed the upstart as gently as possible. Now he was explaining to several listeners the difference between the obligatory and the merely meritorious, such as

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ALMONDS FROM INDOCHINA
LEMON PEEL FROM SPAIN
ORRIS (IRIS ROOT) FROM ITALY
LICORICE FROM INDOCHINA
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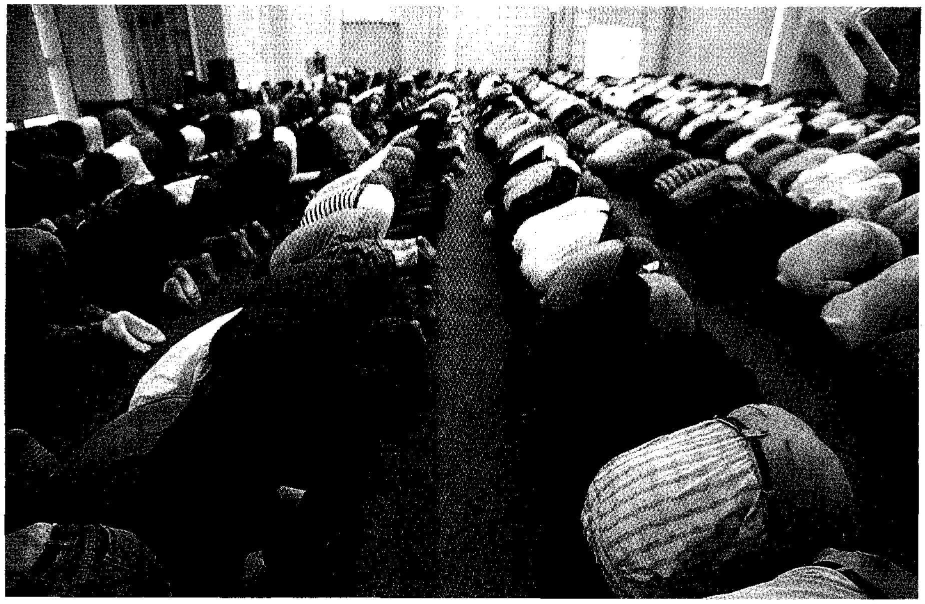
drinking water from a seated position.

A man in a striped djellaba came by with a bottle of diet Coke, and then with a chunk of panettone, and then with orange soda. Still later, we were joined by Mahboob Khan, a young man from Dacca who had studied engineering at the University of Oklahoma. Mahboob is a rationalist, but painfully deferential before the imam.

"Often when I pray in Arabic," Mahboob said, "I feel that the words have no meaning for me. When I pray in Bengali, the words come directly from my heart, and I feel much more deeply." But Mohammad commands the believer to pray only in Arabic, because Allah spoke to him in Arabic when dictating the words of the holy Koran. "Surely," said Mahboob, "it is the meaning that counts, and not the sound." Dr. Osman listened with an expression of profound empathy. When Mahboob had finished, he said, in his soft, raspy voice, "It is the words themselves that are important, more than the meaning." That was it. One must submit, in all things, to the will of God.

Now it was about 4:30, and the hour of *Al-fajr,* the dawn prayer, had arrived. People were beginning to stir. Someone started to pray, and Abdullah, whose speech veers between the slangy and the stilted, said, "It's not time yet; that dude is totally crazy." Mustapha of the brown robe and red cap had materialized from somewhere, and I drifted over to chat. He looked happy as ever. "It is the most beautiful time, the dawn," he remarked. "You can hear that the birds are singing." It was pitch-black outside, a good half-hour from dawn. And I couldn't hear any birds singing. But Mustapha knew how to listen, and I didn't.

In the last week of September, when heads of state and foreign ministers gather in New York for the opening of the General Assembly, Ambassador Abulhassan plans a grand inaugural for the Islamic Cultural Center. By then, he hopes, the cabinetry work will have arrived from Indonesia, the carpet come from Pakistan—and a new congregation will be born. ■


Row after row of devout Muslims worship under the dome.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Free Whiz

Pick up a copy of *What's Free and Cheap in New York,* and you'll discover that although the city is expensive to live in, it can be so inexpensive to *enjoy.* Vincent Frontero has explored Manhattan and the boroughs and come up with an array of activities and events that are either free or less than $15. There's information on known diversions, such as the Mostly Mozart Festival, along with little-known ones—the Columbia Indoor Miniature Aircraft Society and the Woodpeckers Tap Dance Center. You'll find that from blues to boxing, fishing to Frisbee, stargazing to slot-car racing, Frontero has covered all the rich—yet cheap—pleasures of New York.

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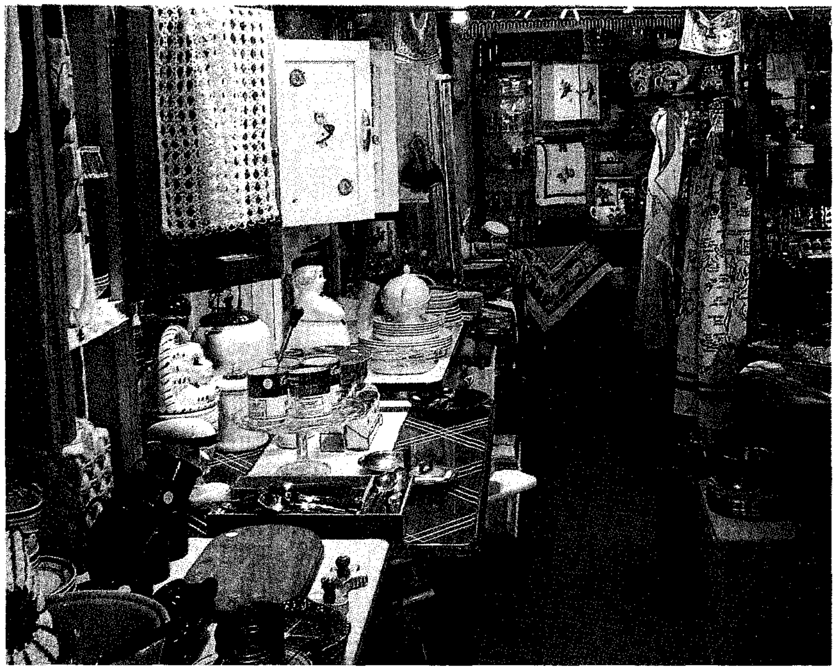

The Whole Kitsch 'n' Caboodle

Anyone who has spent time with a grandmother will find that Jerry Harmyk's new store triggers a host of memories. Kitschen is crammed with an astounding assortment of grandmotherly treasures: cookie jars and salt-and-pepper shakers, canisters and mixing bowls, coffeepots and waffle irons. Harmyk's trove of kitchen kitsch dates from the twenties through the sixties; it's arranged by color, spilling from painted vintage cupboards (the cupboards, alas, are not for sale). The shop looks as though Harmyk spent years collecting, but he swears that six months ago, Kitschen was merely a dream. (From $2 for a cookie cutter to $24 for mixing bowls to $50 for a chrome blender to $125 for a rare cookie jar.)
KITSCHEN/*15 Christopher Street/727-0430*

The Tart of The Matter

Hot-weather dishes should be cool, colorful, and precooked, so you don't have to lift a finger. Some of the tastiest treats are these tarts Gene Hovis has created for Macy's Marketplace. One is topped with roasted red peppers and caramelized onions and has a farmer-cheese-and-egg filling ($24). Another has the same custard-like filling but is garnished with slivers of carrot, leek, and zucchini and costs a mere $15. The simple tomato-and-mozzarella tart will appeal to purists because it has no custard; it's $24. Every one of these big wheels, measuring twelve inches in diameter and packed securely for takeout, is scrumptious. —**Barbara Costikyan**
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Photographs: left, Stephen Lewis; top, Tria Giovan; bottom, Les Jörgensen.

Dance/Tobi Tobias

KEEPERS OF THE FLAME

". . .SAB's stagings had juiciness and an acute sense of atmosphere. Dance Theatre of Harlem again humanizes two new works. . ."

AS EVERY DANCE FAN KNOWS, THE **School of American Ballet's Annual Workshop Performances** feature the finished and near-finished product of the academy that feeds the New York City Ballet and other classical companies worldwide. This year's showing, at the Juilliard Theater, accompanied by a wonderful orchestra drawn from the celebrated conservatory, was an all-Balanchine program: *Raymonda Variations, Danses Concertantes,* and *Gounod Symphony,* staged, respectively, by Suki Schorer, Susan Pilarre, and Suzanne Farrell.

What almost no one knows is why these three women, who have proved themselves to be among the finest reanimators of Balanchine's choreography—in terms of text, musicality, and mood—are not doing the same work for the City Ballet. Compared with the mechanized look of the City Ballet's cleaner stagings and the haphazard air of its less accurate productions, the Workshop versions enjoyed a juiciness and an acute sense of atmosphere—ebullience, wry wit, haunted romanticism, as required. Moreover, they consistently called attention to Balanchine's penetrating comprehension of his score and his perennially ingenious response to it.

FUTURE PERFECT: *SAB's Sant'gria Bello with Amanda Edge.*

As a group, the dancers in the Workshop's three showings renewed one's annual amazement that there should be so many practitioners that young and that capable streaming out of a single source. Among the women, the exaggeratedly slender, elongated figure considered the "Balanchine type" seems to have given way, by chance or by design, to a variety of shorter physiques. As ever, the schooling strives for movement that is both huge in scale and incisively clear at full-throttle speed, which pretty much precludes the pleasures of a luxuriantly sculptural dimension. Europeans deplore the style (while edging toward it in their own dancing); for Americans, it is the norm.

Given its priorities, SAB can be seriously faulted in only one department—partnering, which showed itself to be particularly weak this year. Some excuses can be made: For all its ostensible growth in tolerance and sophistication, this country still stigmatizes the male classical dancer, so the talent pool of boys is conspicuously smaller than its female counterpart. The late-adolescent Adams and Roberts showcased in an SAB Workshop are likely to have begun their training later than the Wendys and Marias, and that training, pre-SAB, may have been fairly sketchy. Add to this situation the fact that young men come into their full strength—both physically and emotionally—later than the young women they're supporting. Even so, the partnering could be significantly improved by greater attention and practice, and it should be, before serious injury occurs.

Among the dancers introduced to the public at this year's Workshop were two potential major artists: Sant'gria Bello, at only seventeen the model of a danseur noble, and the delicate, lyrical Brendali StaAna, two years his senior. Bello is an Apollonian dancer, impassive in his perfection. His masklike face has the blunt beauty of Nijinsky's, and he dances as if movement were his essential, perhaps only, purpose. His beautifully shaped long limbs stretch into space with elegance and sensitivity; his fluidity seems to be effortless rather than the result of a fortunate anatomy given astute and rigorous training. He is already so complete in his gifts and accomplishment, you greedily imagine him applying them to the most disparate facets of the international repertory: the masterly princes of the nineteenth-century classics with their gentle hauteur, Nijinsky's "creature" roles—the Faun, the Specter of the Rose—and the most forward-looking Balanchine works.

It was appropriate that StaAna had her biggest Workshop role in Farrell's production, since the two women are kindred in the spirit they project. For all her fragility and her aura of possessing delectable secrets she is willing to reveal only gradually, StaAna is not a passive personality. In her porcelain beauty and her mystique, she is a throwback to yesteryear's ballerinas with their ineffable "perfume," but her technical precision and forthright aplomb are entirely contemporary. Beside her, admittedly, most of the other young women looked corn-fed and lacking in soul.

Still, I liked Megan Bonneau, a sturdy little pony of a dancer. With her matter-of-fact face, short neck, toughly muscled legs, and apparent lack of imagination about the spell a ballerina casts, she has no allure. Her appeal is athletic, and she has a firm grasp of what a ballerina does in terms of physical feats and risks. While StaAna is an exotic, Bonneau is typical of her peers and may herald an era in which the duckling need no longer be transmuted into a swan in order to achieve glory and provide onlookers with pleasure.

THE THINNING, FOR ECONOMIC REASONS, OF our cultural life has included the two-year absence of **Dance Theatre of Harlem** from the New York scene. Now the company is back—for three weekends at Aar-

Photograph by Paul Kolnik.

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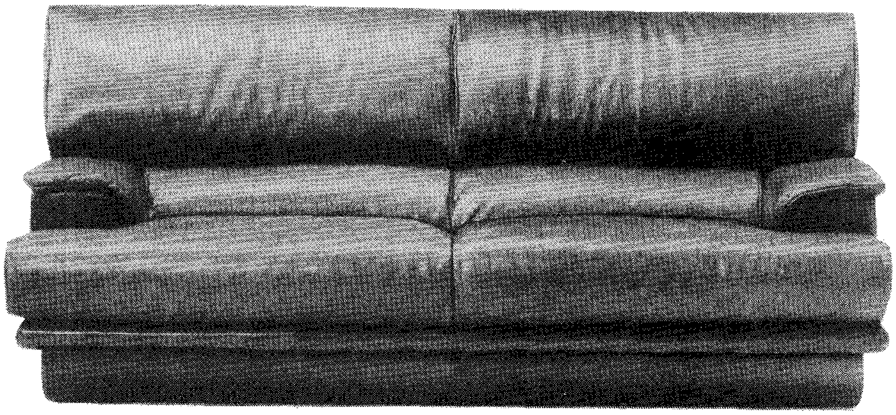

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on Davis Hall, a theater of modest accommodations in its home community, rather farther uptown, alas, than most local balletomanes are used to venturing. The news in the repertory department is two works, one by Billy Wilson, the other by Glen Tetley—both, coincidentally, to music by Alberto Ginastera, who would have been 75 this year.

Wilson has given his effort the tellingly general title of *Ginastera*. To a disjunctive medley of excerpts from several of the composer's scores, Wilson has set a series of vignettes intent on reinforcing Hispanic-ethos clichés. Flamboyant eroticism, fierce machismo and its mystery-tinged feminine equivalent, vivacity bordering on hysteria and pride bordering on arrogance—the usual attitudes are dragged out for the sake of easy entertainment. Barbara Forbes's gorgeous, nightclubby costumes and Neil Peter Jampolis's fire-and-ashes scenery and lighting support handsomely apt performances from a cast that was headed, the day I went, by Hugues Magen, Judith Rotardier, Christina Johnson, and Donald Williams.

In *Dialogues*, which I could see only in a studio run-through, Tetley allows himself none of his familiar indulgences: inordinate length, perverse imaginings whose full significance and illuminative power are apparent almost exclusively to himself. He does not relinquish his penchant for imminent-end-of-the-world situations, but then one can give up just so much in the interests of self-discipline, and Ginastera's excited, doom-laden music matches him threat for threat.

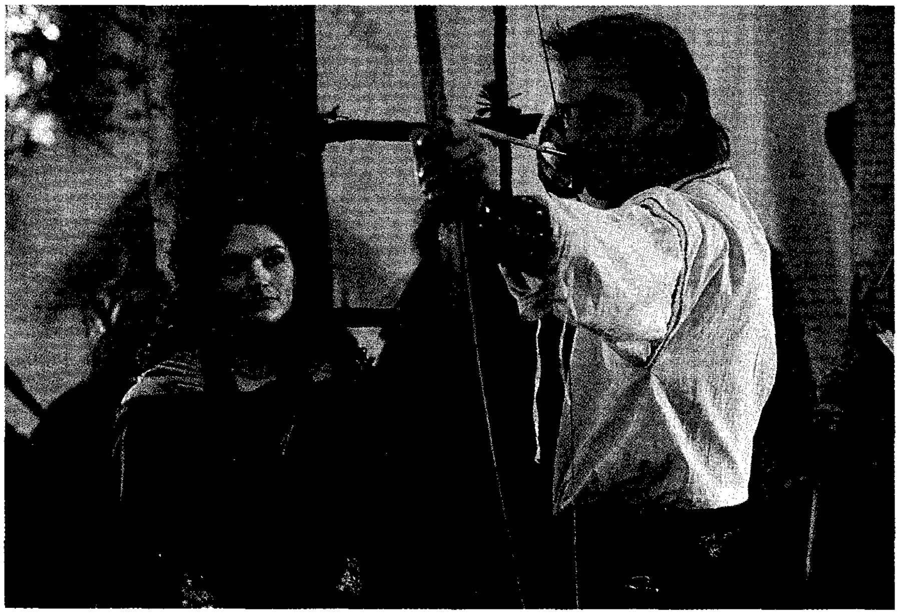
The craft of this dance cannot be faulted; the choreography is succinct and neatly organized. Its four movements depict complementary aspects of a society on the verge of violent extinction, individual couples facing immolation with shared tenderness or, by contrast, allowing the devastation charging the air to drive them asunder. The vocabulary ignores important subsections of academic classicism (such as petit allegro) and supplements what's left with the mobile torso and active pelvis typical of modern dance. I've always found the trade-off a poor compromise; many adore it for its fluent, sensuous effect and because it seems to them somehow more progressive than that faceted-diamond Petipa stuff. To each his own.

As it does with so many bad, indifferent, or indeed excellent ballets, the company humanizes both the Wilson and the Tetley, lending them a rich texture of emotional and atmospheric nuance you could never discern from a bare-bones record of their steps. Meanwhile, the troupe continues to advance in technical prowess, preparing itself for a future that America's present miserly attitude to the arts seems to be doing its damnedest to squelch. ■

Movies/David Denby

RAMBO HOOD

"...This earthy, extraordinarily violent *Robin Hood* is, I admit, often exciting, though not when Kevin Costner is speaking..."



OFF TARGET: *Costner isn't believable, but Mary Elizabeth Mastrantonio is superb.*

IF EVER A ROLE REQUIRED A SWAGGERING, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Errol Flynn was born in Australia, but after many disreputable adventures in odd places he received some stage training in England when still a young man. His performance in the classic *Adventures of Robin Hood* (1938) is all boisterous high spirits and vainglorious showing off—the essence of romantic theatrical presence.

Kevin Costner, the star and prime mover of the new **Robin Hood: Prince of Thieves,** may look the part, but he's about as outgoing as a marmot. Quiet and self-contained, with a flat, toneless American voice, Costner is not believable (or entertaining) as a leader of English yeomen. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? Costner is joyless and matter-of-fact, a speaker at a marketing seminar. He was more convincing as the loner dancing with his wolf.

He's a handsome but inert block at the center of a huge, roistering production that is trying very hard—too hard—to take the romance out of the old legend. My, this *Robin Hood* is *authentic.* I'm not sure, however, why anyone needs to have his illusions about twelfth-century England shattered. What harm is the Robin Hood legend doing that it needs to be so rudely modernized? Few people are likely to think that England in the Dark Ages was a gentle or clean place to live, so why not indulge a little romantic softening?

This *Robin Hood,* which was written by Pen Densham and John Watson and directed by Costner's buddy Kevin Reynolds, is very stern about the unpleasantness of the dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, scarring, and breech-baby childbirth. Not to mention flaming arrows landing right in people's mouths. And witches dripping their own blood onto silver plates. Some spitting and sniveling too. Children should love it—but should they be allowed to see it? (It's rated PG-13.)

This extraordinarily violent *Robin Hood,* with its unnecessary and redundant realism veering opportunistically into exploitation (will there be a video game called *Rambo Hood*?), is, I admit, often exciting, though not when Costner is speaking. Kevin Reynolds is half faker, half rousing action director. The faker shoots much of the violence in tight close-up with many cuts in the middle of the action; one sees limbs thrashing about, a blade slicing the air, and then someone landing on the floor with a thump. In other words, one sees nothing at all. But the rousing action director sets up and executes two large-scale battle scenes with considerable skill. In the first, the evil Sheriff of Nottingham (Alan Rickman) leads some hired thugs into Sherwood Forest to clear out Robin and his band; the staging is perhaps more grandiose than a mere police action requires, but I enjoyed the shots of Costner swinging on a rope through flames (he one-ups Errol Flynn there). And the combined rescue of Maid Marian and Robin's men, who are about to be hanged, is a humdinger. Shot in the forbidding walled city of Carcassonne, the scene is beautifully choreographed and nicely timed for suspense.

Robin Hood is intermittently enjoyable in commercial-gothic-mannerist style. Reynolds has a weakness for the movie-medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles. But some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian—crisp, taut, Shakespearean almost. Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie, as you may have heard, belongs to the English actor Alan Rickman (from *Die Hard*). His Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. Rickman might be a London disco owner running drugs on the side—or a wacko, bearded Hollywood producer. The performance is so bizarrely out of period it becomes an outrageous success.

The Rocketeer TAKES OFF WITH A BANG: IN the late thirties, on an old California airstrip—a dream of a field with dirt runways and beautiful trees all around—a gangly young pilot, Cliff Secord (Bill Campbell), definitely in the Lucky Lindy mold, flies a little yellow-and-black prop plane with a fat bee nose. Cliff buzzes the field, goes up again, and suddenly we leave him, and we're watching a car chase below. Is it real? A part of a movie being shot? No, it's real. The Feds are chasing gangsters, and one of them, thinking that the airplane is also after him, takes a shot at it, knocking off a wheel. The plane then sheers off the top of a billboard advertising a flying movie, lands on its remaining wheel, which also falls off, and slides to a fiery stop on its belly.

There's more, but you get the idea. *The Rocketeer* was directed by Joe Johnston, who made the amiable *Honey, I Shrunk the Kids.* Johnston has absorbed the main principle of mass entertainment as developed by Steven Spielberg and his followers: You have to have more than one thing going on at once, and the different forces moving around have to impinge on one another. *The Rocketeer* is perhaps the most pleasant and likable of all the recent action entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Like Spielberg, Johnston is nostalgic about the design flourishes of earlier periods of technology—the rounded or "streamlined" surfaces that seem, somehow, to have been copied from comic strips. (It's as if the technology of the thirties had fantasy built into it, as if the technology knew that it was pop.) Johnston may be something new—a relaxed comic-book stylist, a pop classicist. His colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. This is a relief, but one has to admit that *The Rocketeer* doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton.

The Rocketeer was derived from Dave Stevens's work in comic books, yet the movie seems to come out of old movies as much as comics. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff, a daring stunt pilot with long hair parted in the middle. Bill Campbell, from TV, is tall enough to look good in those baggy thirties-aviator pants, and his leanness, reminiscent of the physique of such classic earnest young Americans as James Stewart and Henry Fonda, has a period feel, too. Campbell is easy to take, though I can't tell yet if there's much personality there.

The gangsters fleeing the Feds have stolen something from . . . well, from Howard Hughes. Then they leave it in the hangar at Cliff's airfield. The stolen property—the gizmo—is a small rocket pack, silver, rounded and vented, and easily strapped on a man's back. Cliff's mentor, Peevy (Alan Arkin), a small-time aeronautic inventor, makes a neat brass helmet with eye slits and a small tail, and Cliff loads the rocket onto his back and zooms into the air.

At first, the flights are just wild. A very crazy fly in a bottle, Cliff flits around, darting this way and that; he soars high, then descends, plowing up fields or pushing Peevy in his automobile at great speed, a sort of uncontrollable Superman without magic powers. When he learns how to discipline the rocket, steering by turning his head, he saves a flier in trouble and eventually floats around a room, a fiery bird with a brass beak. All of this is fun, but it's never quite as exhilarating as it should be. Some of the flights are a bit too speedy and perfunctory: Cliff just zooms out of sight and comes back. (The trouble with making the rocketeer move very fast is that he quickly jumps out of the frame.) There isn't enough wonder, enough amazement. One solution, I think, might have been to use more point-of-view shots, as the various directors of the *Superman* series did.

The rest of the movie is decent but just a little pallid. Timothy Dalton, the recent James Bond, is on hand as Neville Sinclair (i.e., Errol Flynn), Hollywood star and dueling, dashing ladies' man but a man with a secret life as a Nazi spy (there have been repeated—unconfirmed—rumors that Flynn had some unfortunate connections). Dalton has his symmetrical good looks, his snapping eyes and fine voice, but he's not, by nature, a funny actor. He's too straight; he lacks satirical fancy. (Kevin Kline would have been better.) Hoping to steal the rocket for the Fatherland, which is also attempting to develop a one-man rocket, Neville attempts to seduce Cliff's girlfriend, a young actress (Jennifer Connelly). Connelly is properly cast; she has the moist, full-to-the-cheekbones sensuality of the Hollywood starlets of that period, but she's a little straight too. The wittiest things in the movie are the Los Angeles architectural details and a mock–German propaganda film, in flawless animated period style, illustrating how the Nazis would invade the Capitol in Washington with hundreds of rocketeers, swarming in like killer bees. *The Rocketeer* is almost wonderful; it's close, very close. The next time, Johnston has to fly a little higher.

IN **City Slickers,** THE WRITERS LOWELL Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles,* proceed to put each of them though a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, are the source of all the movie's humor)? I admit I wept when Billy Crystal threw himself into a raging stream in order to rescue a little calf, but I have less resistance than many others to that sort of shamelessness. *City Slickers* avoids laughs while congratulating itself on its own humanity. It is an example of how completely the most knowing and sentimental cynicism has triumphed over tough experience in our movies.

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AD VANTAGE

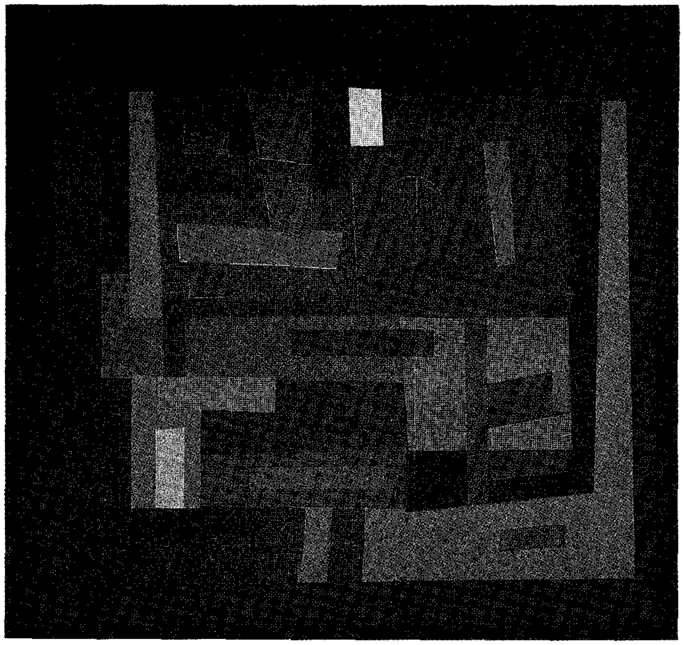
". . .Ad Reinhardt is a voice of sanity from the Beyond—beyond the trash, the fluff, the faddism of contemporary culture. . ."

TEACHER, GADFLY, LAMPOONER, AND ICONOCLAST, **Ad Reinhardt** was Abstract Expressionism's rigorous critic. He had no time for the existential anguish, the philosophical posturing, and the self-confessional delusions that overflowed the bars and studios of New York in the forties and fifties. A harsh critic of bad faith, he presents himself in the Museum of Modern Art's retrospective as a voice of sanity from the Beyond—beyond the trash, the fluff, the faddism of contemporary culture. In this lean, magisterial show, Reinhardt, who died in 1967, appears to lecture us from the grave.

Reinhardt's work always spoke with special intensity to artists. His career was not designed to play to the crowds who expect casual gratifications and easy explanations. "The one object of fifty years of abstract art," he wrote, "is to present art-as-art and as nothing else, to make it into the one thing it is only, separating and defining it more and more, making it purer and emptier, more absolute and more exclusive—non-objective, non-representational, non-figurative, non-imagist, non-expressionist, non-subjective."

The show was jointly organized by Richard Koshalek, director of the Museum of Contemporary Art in Los Angeles (MOCA), and William Rubin, director emeritus of the Department of Painting and Sculpture at MOMA. The museums shared everything but the process of installation. Koshalek had always been impressed with the scale and quality of Reinhardt's influence (MOCA gets the show next). But in Manhattan, Rubin's influence is clearly felt: He would certainly have known that this exhibition will play in New York as a spare, severe counterweight to the overabundance of chatty *sensibility* in art now.

The uncompromising retrospective at the Modern stays true to its subject by eliminating all distractions—even the labels, which are gathered into a single "road map" at the beginning of most galleries. Reinhardt is reduced to his essence as a painter, just as he would have preferred. But what essence is that? Before I set foot in the Reinhardt show, I thought I knew. I came away feeling that I'd never seriously *seen* this work. To get a sense of what Joseph Kosuth (who met and admired him) calls his "ethical consciousness," you have to attend very closely to what he did.



GRID LOCK: *Reinhardt's* Number 30 *(1938).*

Reinhardt made his first major career moves around 1938–1940 with cut-paper collages and with a painting—*Number 30,* of 1938—that converts a collage into a colorist composition. He must have decided that *Number 30* was *too* "compositional," because he redid it as a regular grid and called it *Abstract Painting.* In an irritating, Frenchified, intermittently brilliant catalogue essay, Harvard art historian Yve-Alain Bois calls *Abstract Painting* "a sort of time bomb," in its first-time transposition of Mondrian-style modernism to American soil. Both *Number 30* and *Abstract Painting* bear the Reinhardt signature: They toy with the decorative and the reductive possibilities of the grid, but do so with a redeeming painterly intelligence. (The single pale-green square, with its pale-pink alter ego, is the key that "locks" the colors in place.) A caution: No art fares worse in reproduction than Reinhardt's. Every nuance disappears; the pictures look like "how to" color exercises. It's clever revenge: Come to him on his terms, or else.

In the next decade, Reinhardt tried various combinations of color and calligraphy, eventually opting for rectangular blocks of color that, for a while, floated in an amorphous surrounding space (usually an atmospheric blue). Gradually, the color blocks settled out and became themselves both solid and atmospheric. By the early fifties, these had become regular units of blue or red, and Reinhardt had discovered his famous formula for making art about nothing but art. From there, the further reduction to shades of black was both logical and inevitable.

But how do you explain the hypnotic effect of these works? Stare into them long enough and they become deep pools—the waters closing over you, both pulling you into and pushing you out of their totality. The various qualities of blue merge and retire; the qualities of red emerge and stay distinct. The sense of an aura is enhanced by the galleries' low lighting, so that you strain in a measure of gloom.

The nature of the Reinhardt experience goes beyond color—it's an immersion in luminosity. Even the dark paintings, the very blackest ones, are about luminosity—but in its last ghostly absence, the way deepest night is still faintly defined by what you see out of the corners of your eyes. Looking "out of the eye's corners" should be understood as more than a metaphor. It's a command to "see"—not with art-historical preconceptions or literary interpretations but with phenomenal awareness, the nonrational, totalistic consciousness. Reinhardt wants "painting that is almost possible, almost does not exist, that is not quite known, not quite seen."

I had always understood that this reduction to essentials was perceptual—that Reinhardt had gradually eliminated distractions, including brushwork and finally even contrasting colors. I didn't under-

Photograph by Bill Jacobson, courtesy of the Museum of Modern Art.

stand, until this show, that even that description isn't sufficient. It misses the ethical or transcendental dimension—admittedly, the hardest of all to write about or even think about rigorously. Reinhardt got around the problem by speaking of his work only in negatives, as though he could carve away the nonessentials, in the expectation that when almost nothing remained, the essential would reveal itself.

But what is that essence? The light bulb clicked when I came across *A Portend of the Artist as a Yhung Mandala,* one of the acerbic cartoons that Reinhardt made in his gadfly role (MOMA has hung them at the entrance to the exhibition). The cartoons—actually schematic collages of the art world—are another type of "negative": scathing put-downs of anybody and everything, a deliberate wholesale campaign against dogmatists of all stripes.

Portend of the Artist is a surprisingly sophisticated takeoff of Tantric Buddhism, especially of the mandala's cosmic orientation. I suddenly wondered whether Reinhardt didn't know more and care more than he let on. Tantric Buddhism is the Indian and Tibetan kind, and it stresses three things: renunciation, the understanding and embrace of emptiness, and Buddha-mind (release from clinging attachments). Consider the qualities of Buddha-mind: pure, empty, absolute, nonexpressive, nonsubjective. Those words, of course, come from Reinhardt's own description of his art.

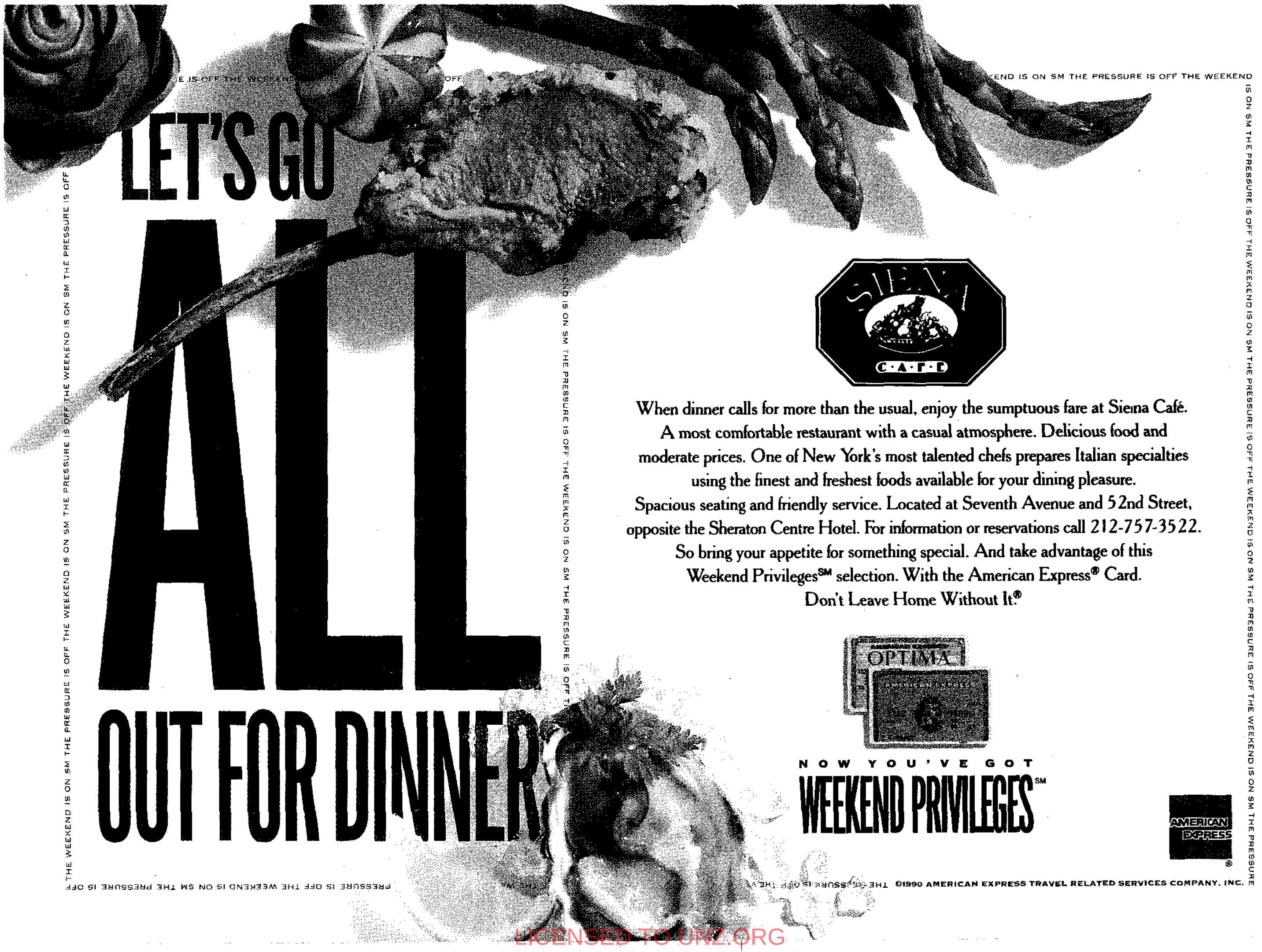
Reinhardt studied Asian art and thought at New York University's Institute of Fine Arts from 1944 to 1952. He also investigated other religions (he gave lectures on Zen, for one). He insisted that his art was not religious in the conventional sense, though he did say that it might be "the best analogy to-day." One has to take him at his word.

But it seems to me that confronting Reinhardt in his essence requires a comprehension of emptiness equal to his—a willingness to strip away, let go, get rid of. The mundane, workaday mind scurries to fill in "open mind" with explanations, rationalizations, interpretations, and so on. To silence the mind, to reach back toward the absolute, requires renunciation—the "no"—in all its forms.

Yve-Alain Bois, in the catalogue, recites a list of "almosts" that characterize Reinhardt's work: almost decorative, almost agnostic, almost mystic. I would add, almost Tantric. The black paintings can be seen as the final expression of Reinhardt's program of stripping away: the elimination of luminosity to arrive at the dull glow of shades of negation. Within negation lies its opposite, affirmation. As these black paintings approach mental motionlessness—true zero—they take on a radiant hush, the clear light of understanding. Within their illuminated silence is the murmur of the absolute.

I've often wondered why Jackson Pollock—the "leader" of his era—had so few followers. It seems that Pollock arrived at a culmination, a concluding stage of expressionism, that proved impossible to extend. Reinhardt, always odd man out in his own time, refined an analytic *process* that anticipated the concerns of the next three decades. Frank Stella's black paintings, Kosuth-style conceptualism, Robert Irwin's reductive space-and-light experiments, and aspects of minimalism, postminimalism, and postmodernism all owe him a debt.

Lately, almost no one cares to think much about renunciation. Reinhardt's immersion in the timelessness of phenomenal consciousness presents a struggle for an audience hopped up on momentary sensations. This show could not be more instructive—in terms of how much we learned, and how much has changed. Reinhardt would probably not have cared. As he said, "Art's reward is its own virtue"—another idea that has become a victim of the fifteen-minute syndrome. (11 West 53rd Street; through September 2.) ■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Theater/John Simon

THREE BY THREE

"...Bergman has performed many wonders with *Miss Julie*. *The Subject Was Roses* is Roundabout's best production in years..."

DOUBTLESS IT IS MY FAULT, BUT OF ALL Strindberg's major plays, I like **Miss Julie** least. It seems to me an attempt to compress too much into what is, after all, only an extended one-acter, and though nothing about it is entirely impossible, very little is probable. (Whereas impossibility is no problem in the theater, improbability is.) Strindberg called *Miss Julie* a "naturalistic tragedy," which in many ways it is, although "antiheroic tragedy" would have been the *mot juste*. Yet naturalism depends not only on the lifelikeness of the proceedings but also on their tempo; emotionally, the play comes across as a fine phonograph record played at the wrong speed.

Hence my curiosity whether Ingmar Bergman—in the first of his three productions for Sweden's Royal Dramatic Theater all too briefly visiting the Brooklyn Academy of Music—could somehow overcome the problem. Strindberg proposed a 90-minute duration for his play; Bergman's extending it to just under two hours was his first masterstroke. It allows the director and cast to convey a more thickly textured existence, to make the length of a gesture, a pause, a piece of stage business suggest a greater overall time span. Moreover, by developing in richer detail the ordinariness of daily life, the peculiar doings of the play can be absorbed into the mundane—the questionable becomes domiciled in the quotidian.

The substance of *Miss Julie* is that the eponymous heroine, a neurotic young woman brought up by her mother to be a man-hating feminist, having been rejected by a suitable fiancé she tried to dominate, starts an affair with Jean, the butler, on Midsummer Night's Eve, the most romantic, magical night of the Scandinavian calendar. Jean (this is his *nom de service;* he is really a Swedish peasant, but, having been abroad and around, a pawky and sophisticated one) is carrying on with, and more or less engaged to, Kristin, the cook. But ambitious as he is, the idea of marrying the daughter of his dreaded boss, the Count, and running a hotel with her in Switzerland, is irresistible, especially if Kristin were to join them in a working and playing ménage à trois.

Finally, though, nothing can bridge the gap between the slumming aristocrat and the climbing plebeian; certainly not sex. Love, perhaps, could, but love—and this may be Strindberg's supreme contribution to drama—is an impossibility. Miss Julie, the aristocrat, has lost her honor by bedding down with Jean—it hardly matters who seduced whom, a moot question in human relationships, as Strindberg innovatively demonstrated. And Jean, the opportunist, realizes that a woman who clings to such useless luxuries as her caged bird and imprisoning honor will not make a helpmeet on the ladder to commercial success. So he merely helps her commit suicide as he goes back to cringingly polishing the Count's boots and cozily enjoying sex with the similarly out-for-No. 1 Kristin, as they jointly, discreetly exploit their employer.

Strindberg's private inferno was to have been born, on his mother's side, the son of a servant, then, through his genius, acquiring the culture and expectations of an aristocrat. At home in neither niche, he came to hate both. Thus Jean, for all his savoir-faire and swagger, is still a spineless, fearful nobody; Julie, for all her passionate, commanding ways, still a Dresden figurine, fragile and impractical. Nothing good can come of such incomplete creatures individually, yet the chasm between them foils any alliance. Death, not love, is the leveler, but death, unfortunately, blows the whistle on all games. The French critic R. M. Albérès has plausibly described a play by Strindberg as more cruel even than *King Lear:* "I see in it, past the dramatic art, all that is most horrible and desperate in the human lot."

DRIVING *MISS JULIE:* *Peter Stormare and Lena Olin.*

Bergman has performed many wonders here. First, by casting Gerthi Kulle as Kristin, he has made that usually drab domestic into someone, for all her conventionality, not without attraction. The pitfall in Jean is that he tends to emerge as too much of a Casanova, a seducer and scoundrel of heroic stature, whose concomitant servility then seems forced and jarring. By turning Jean into a self-dramatizing clown, a mountebank with ludicrous aspirations, Bergman and his interpreter, Peter Stormare, let galumphing humor mediate between the seducer and the serf. The only problem is that Stormare, a highly intelligent and agile actor, doesn't look dashing enough to make Miss Julie stoop to be conquered.

Julie herself is well filled by the capable and spirited Lena Olin, who cleanly negotiates the complicated mix of this "half-woman," as Strindberg called his heroine. She does find the way to being both autocratic and ineffectual, both commanding coquette and scared, resourceless child. Like Stormare, however, she lacks the right looks. Anita Björk had them in Alf Sjöberg's movie version; in terms of Bergman actresses, Ingrid Thulin or Ulla Jacobsson would have been fine were they of the right age today. For Miss Julie must communicate the thoroughbred aristocrat visually (a necessary shortcut in a short play), whereas Miss Olin, not well served by her wig, looks like a voluptuous com-

Photograph by Bengt Wanselius.

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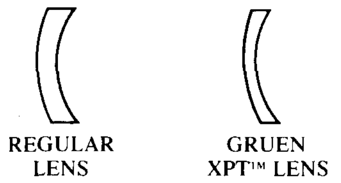

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moner, which is quite a different story.

Still, aided by Gunilla Palmstierna-Weiss's knowing décor and costumes—a light-gray kitchen that is decorously self-effacing, black-clad servants on whom Miss Julie's crimson dress bursts like an open provocation, the underlying and revealing white camisole first tantalizing then ravaged-looking—it all appears terribly right, especially in the unrealistic lighting that discards logic for dramatic underlining. Bergman has gone very far toward making this naturalistic tragedy into domestic drama: more like us, more believable, and, therefore, more terrifying.

AT THE ROUNDABOUT, FRANK D. GILROY'S **The Subject Was Roses** is also a three-character play, but there the similarity to Strindberg ends. For whereas the Swede's characters make love but live war, Gilroy's Irish family in the Bronx is always infighting, but, underneath, love lies in wait to make things, however prickly, potentially come up roses.

As a worldview, this is just as acceptable: There is room for optimists as well as pessimists, Americans as well as Europeans. But in the theater—even in 1964, when the play opened on Broadway—a kitchen-sink comedy-drama where a loving, laughing, feuding, fulminating family muddles through to a delicate balance cannot avoid the aroma of sitcom. Still, in those days when television had not yet completely taken over our society, boulevard drama remained a respectable enough genre, something Gilroy had pulled off expertly in his previous play, *Who'll Save the Plowboy?*, but did not negotiate quite so well here.

Roses, which takes place in 1946, is largely autobiographical. Timmy Cleary, who left for World War II a boy, comes back a man, or nearly. He promptly becomes the battleground, or bone of contention, between his parents, John and Nettie, whose marriage, as he now realizes, is no bed of roses—more like a bed of thorns, except that Nettie, disenchanted, has nixed bed. She could have gone on to bigger things as a girl, but accidentally missed the boat, then settled her hopes on the socially lower but upwardly hustling John. He, however, ran out of steam, and now even hides a tidy little bank account from Nettie, out of miserliness, mistrust, or derivativeness from Arthur Miller.

No need to go into the play petal by petal, thorn by thorn. It does have its moments of quality amid the mediocrity; as Gilroy said in his diary jottings that preface the published edition, "This play may appeal more to the public than to the critics." And so it did, and does; family squabbles and jockeyings, especially when shrewdly capped with an ending that is neither too happy nor too unhappy, satisfy the unquenchable thirst of audiences to see their humdrum vicissitudes enshrined and enhanced by the glamour of the stage.

All that is needed is a savvy director and a proficient cast, which the Roundabout has provided in this instance. Jack Hofsiss has directed at the right pace, David Jenkins has designed an appropriately atmospheric shabby-genteel setting, and Beverly Emmons has lit the various small-hour confrontations with condign bleariness. That excellent actor John Mahoney may be a shade too appealing as John, Dana Ivey may lack Irene Dailey's honest frazzledness in the original production, the very adroit Patrick Dempsey may not have Martin Sheen's weightiness along with the charm, but this is a true ensemble and a winning one. We are vouchsafed Roundabout's best production in years and, within its limits, skillful, accomplished theater.

ARE ONE-SET, THREE-CHARACTER PLAYS ALL producers can still afford? At any rate, here is yet another, Elaine May's **Mr. Gogol and Mr. Preen,** at Lincoln Center's intimate Mitzi E. Newhouse theater. Miss May was an apt cabaret comedienne, especially in tandem with Mike Nichols; on her own, as playwright or filmmaker, she was always, to my view, a fiasco. So I was less surprised than others when her latest effort turned out to be just that: a lot of huffing and puffing over a comedy that won't take flight—indeed, barely even manages to mark time.

A door-to-door vacuum-cleaner salesman (a species as extinct as the dodo) sells a Swiftilux to a lonely old Jewish refugee in his seedy, begrimed Upper West Side apartment. Note that Miss May cannot even handle nomenclature: the pitiful allusion to Mr. Gallagher and Mr. Sheen, with Gogol a most unlikely moniker for a Russian-Jewish immigrant, and "Swiftilux" about as credible as "Electrosalmon." As for the third party, a female neighbor and former friend whom Gogol will no longer let in, and who is left knocking and mumbling at his door, this character's name is The Woman. Brilliant.

Gogol is lonely. So he entraps the nearsighted Preen into becoming his prisoner by taking away his suit and specs, then mothering him and talking his block off. You need not have seen *No Orchids for Miss Blandish* or *The Collector* to guess how this sexless, bloodless, witless knock-off comes out: that Preen, equally lonely, will end up caring for his captor. Gregory Mosher's staging tries hard but comes off less well than John Lee Beatty's set. William H. (formerly W. H.) Macy is okay as Preen, Mike Nussbaum (the most charmless actor in the world) oozes odiousness as Gogol, and Zohra Lampert, as usual, dithers incomprehensibly as The Woman. The one original touch here is that Miss May old-fashionedly spells out the *and* in the title, instead of going for the more modish ampersand. ■

Music/Peter G. Davis

DIFFIDENT STROKES

> ". . .As a conductor, Haitink is essentially a classicist—a cultured trait that lazy listeners may mistake for foursquare blandness. . ."

BERLIN WALLFLOWER: *Bernard Haitink leads the Berlin Philharmonic with an understated eloquence.*

WHEN LAST HEARD IN CARNEGIE HALL, NINE years ago, the **Berlin Philharmonic** and its music director for life, Herbert von Karajan, had long been perceived as a mutually defining, inseparable entity. Karajan, modest soul, even liked to style the orchestra as the self-made instrument upon which he played, an extension of his own arms—and he was probably right.

Will the Berliners' new artistic director, Claudio Abbado, eventually create a collective identity just as indissoluble, distinctive, and immediately recognizable? I doubt it. Conductors and orchestras, unlike love and marriage, no longer go together in quite the same way they did when Karajan was king. The Berlin Philharmonic's most recent New York visit earlier this month made that fact perfectly clear.

The man on the podium for all three Carnegie Hall concerts was not even Abbado but Bernard Haitink, just one of the many celebrated maestros who regularly conduct and record with the orchestra—a long guest list that includes Ashkenazy, Barenboim, Bychkov, Davis, Giulini, Harnoncourt, Levine, Maazel, Mehta, Muti, Ozawa, Rattle, Salonen, Sawallisch, Solti, and Tennstedt. Next season in Berlin, Abbado will conduct a mere 6 of the orchestra's 40 programs, hardly enough to create an impression, let alone a performance style. Apparently in Berlin, as in most other major cities with a world-class orchestra, "artistic director" has now become an honorary title, more a matter of prestige and musical politics than of building a meaningful conductor-orchestra relationship. Sometimes one wonders why the music world made such a fuss over who would succeed Karajan, since in purely practical terms it never really mattered.

With so many chefs stirring the pot, it should have come as no surprise that the Berlin Philharmonic we heard in Carnegie Hall did not sound appreciably different from other internationally acclaimed orchestras—a top-notch one, certainly, and filled with superlative musicians, but no longer a body that projects a unique musical personality. Some might say that Haitink was partly responsible for that impression, since he has a reputation as a diffident conductor who stands aside and simply lets the music happen. Perhaps, but the Philharmonic's two most famous trademarks—imperturbable tonal solidity and an overall satin-sheen finish—were already being eroded during the eighties as Karajan's squabbles with the orchestra increased and his appearances on the podium declined.

Despite all that, I enjoyed the Berliners' three concerts with Haitink. If their performances of symphonies by Haydn, Mozart, Brahms, Bruckner, and Mahler no longer have the same awesome instrumental perfection as they did in Karajan's heyday, neither do they sound quite so icy and heartless. For that, I would certainly credit Haitink, who took the orchestra as a blank slate on which he could write vigorously inflected interpretations, honest and forthright but never uninteresting or insensitive. Haitink is essentially a classicist—a cultured trait that lazy listeners may mistake for foursquare blandness—and his single-minded, urgently paced readings always unfold with an inflexible sense of purpose and finely wrought design.

I especially liked the Mahler Sixth Symphony. If this performance did march down a middle road somewhere between Bernstein's anxiety-ridden excitability and Karajan's suave refinement, the journey was no less eventful or full of character. More than that, Haitink fashioned a genuinely symphonic statement that clearly posited the score's tragic theme and argued it eloquently, working the materials up to a climax of thrilling physical strength all the more crushing because of the intellectual sinew that generated it. Suddenly it became very clear what makes Mahler's Sixth both a deeply personal confession and the composer's most closely reasoned symphony. Haitink's new recording with the Berlin Philharmonic (Philips 426 257) creates the same imposing impression, and I recommend it.

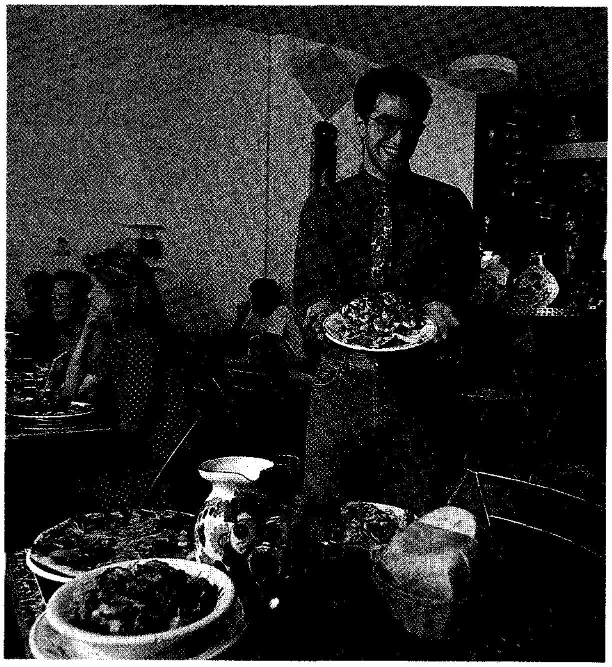
The other symphonies on the three programs included Bruckner's Ninth, Brahms's Second, Mozart's *Haffner,* and Haydn's No. 95— solid Germanic fare, all leavened by Haitink's warming civility and ability to build cogent symphonic spans. As in the Mahler, conductor and orchestra responded eagerly to the character of each work without going to extremes, although I did miss that extra bit of fervor and spin Haitink got from the Amsterdam Concertgebouw in the days when he was music director of that marvelous orchestra. I wonder if he ever regrets breaking off such a long and productive relationship in mid-life. That sort of rapport is difficult to achieve in 1991, when all jet-age conductors seem to be guests, even in their own homes.

Photographs by Steve J. Sherman.

The Underground Gourmet/Fran Schumer

HOT CAFFÉ

> “. . .At Antico Caffé, lively pastas in a cheerful setting—Pee-wee Herman’s playhouse done in ultra-chic Milanese fashion. . .”



ITALIAN STYLE: *Waiter Timir Karia at Antico Caffé.*

EVEN IN COLD, RAINY SPRING, THE AIR IN front of **Antico Caffé** (1477 Second Avenue, at 77th Street; 879-4824) sizzles. Imagine how hot things will get by July.

But if noise and a scene are not prerequisites, step into the relative tranquillity here on Saturdays around noon. Then you will have the mental fortitude to select, from the dazzling descriptions of salad, the antipasto mondial, a feisty blend of string beans, avocado, and lobster (in trace amounts), $4.95. Management lets you dress your own, a nice idea except that at this and every other pasta-pizza boutique, the tables are tiny and the oil and vinegar bottles the size of bowling pins.

Ignore the paraphernalia and settle into the business of ordering pasta. Here it ranges from light, almost Spartan (mushrooms, chicken, baby artichokes, and sun-dried tomatoes in a fruity oil, $7.95) to orgiastically rich (fettuccine with avocado and lobster in a cheese sauce enlivened by sage and dill, $8.95). In between are the more prudent offerings: fusilli with mushrooms and peas in a lively tomato-cream sauce ($6.95) and plump spinach gnocchi in the same irresistible sauce ($7.25). About the taglierini in truffle cream ($8.75), the waitress was right: “Glop.”

For plum-tomato enthusiasts, taglierini Ed Mama is a hearty stew of them plus basil, hot pepper, and baby mozzarellas in a light, garlicky oil ($7.75). This pasta and the crispy pizzas ($6.95 to $7.75) leave room for decent profiteroles ($4.80), chocolate cake smeared with raspberry jam ($3.80), exotic espressos (chocolate mint), and even more exotic teas (mango). About these, the owner is admittedly a fanatic; he stocks 110 varieties at home, of which you can sample a dozen here: raspberry for childbirth, orange for gastric distress, and lemon blossom for headaches. Heartaches are eased by the cheerful appointments, Pee-wee Herman’s playhouse done in ultra-chic Milanese fashion—the primary colors plus flourishes by the owner (who went to F.I.T.). *Antico* means “old,” which almost no one in this restaurant is except for the white-haired woman at the bar, reportedly the owner’s muse. To her, *salute.*

Antico Caffé is open Monday through Thursday 11:30 A.M. to midnight, Fridays and Saturdays till 1 A.M. Beer and wine. No credit cards.

FOR THE CHILDREN AMONG YOU, AND THERE are many in these baby-boom years, **2 Boots** (37 Avenue A, near 2nd Street; 505-2276) has roomy booths the size of small padded cells, cranberry juice in dinosaur mugs, and, in nice weather, access to a rear courtyard that, with its perfect proportions, reminds me of the Champs-Élysées. (This is a flight of fancy, I admit, but then the experience of dining with children is so often dismal that when it’s not, even Avenue A looks good—especially to you, encumbered by diaper bags and Ziploc parcels of Teddy Grahams.)

For adults, there are better seductions: thin, crisp sweet-potato chips ($3.95 for an ungreasy pile), a generous Caesar salad with a wallop of tangy cheese ($4.95), and the grilled-chicken po’boy ($6.50)—all of which you might consider even if you aren’t dining *en famille.*

If you are, pizza is the recommended strategy, a satisfying supper even with ho-hum mushrooms ($6), and, with spicy soppressata, andouille, or barbecued shrimp ($6.95 per topping), a feast. Adults may find the “Pizza Face” fetching, but unfortunately, it’s restricted to minors, who probably appreciate neither the flavor nor the ingenuity of the artichoke eyes and eggplant brows ($4.50).

Perhaps the restriction is merely to steer you toward more adult-oriented pleasures: a champagne-and-mussel soup with a strong infusion of bubbly ($1.95 per cup, $3.25 per bowl) or cream of broccoli that, with mere milk, achieves the same heady effect ($1.75, $2.50); soups change daily. Also reliable is chicken salad in any of its splendid forms (blackened, Cajun, or with tarragon, depending on the day). Served on a heap of crunchy spinach, it’s always fresh, creamy, and full of peppery bite ($5.95).

Pasta is ordinary, and though it’s impossible for a dish to suffer from too much garlic, it’s possible for it to suffer from too little everything else, as is the case with the capellini Leonetta (sun-dried tomatoes, basil, shrimp, and garlic galore, $8.95).

Still, consider the alternatives: a “Happy Meal” at McDonald’s? Flounder and fries at Howard Johnson’s? At least at 2 Boots, nothing on the menu rhymes or assumes your two-year-old has typically two-year-old tastes. Mine does (he drank apple juice and fled; see Champs-Élysées above), but not his comrade, who seemed perfectly content with his sauceless ravioli—three naked pillows of unabashed starch ($3.95)—and buttery Cajun garlic bread with parsley and other toddler-friendly herbs ($2.50).

Skip the cloying peanut-butter pie, but try the rich black-and-white-chocolate mousse cake served with fresh whipped cream ($3). And pay homage to the jukebox (James Brown, Lee Dorsey, and Philip Glass). It and the ample wine and beer selection suggest the owners understand the wisdom of that age-old maxim: happy parent, happy child.

2 Boots is open Tuesday through Sunday noon to midnight; brunch, Saturdays and Sundays noon to 4 P.M. No credit cards. (Brooklyn branch at 514 2nd Street, 718-499-3253.) ■

Photograph by Robin Holland.

SALES & BARGAINS

BY LEONORE FLEISCHER

FRAMES FATALES

FOR ONE WEEK, YOU CAN BUY CONTEMPORARY eyeglass frames here at very low prices, such as a group of plastic Anne Klein frames (some tortoiseshell), were $99, now $10; Giorgio Armani wire-rim and plastic frames, were $249, now $149; Laura Biagiotti plastic, metal, and ophthalmic frames, were $179, now $99; Gianfranco Ferré plastic and metal frames, were $199, now $109; Optical Affairs plastic, metal, and rimless frames by Christian Roth, were $259, now $159. You can buy the frames alone or with lenses (for example: single-vision lenses, $29.95); contact lenses are 40 percent off list; Oleg Cassini sunglasses, were $99, now $59. M.C., V., checks accepted; exchanges possible; all sales final. *Superior Optical Co./Rueff Brothers Opticians, Suite 223, 1133 Broadway, at 26th St. (677-6336); Mon.–Fri. 8:30 a.m.–5:30 p.m. and Sat. 9 a.m.–2 p.m.; through 6/22.*

O CAFTAN, MY CAFTAN

THIS LARGE UPPER EAST SIDE STORE CARRIES many lines of women's top-quality lingerie and loungewear, and prices here are now reduced. For example, white terry robe, in sizes S and M, by Valentino with floral chintz appliqués, was $475, now $285; Cypress button-front terry lounger, pink or champagne, sizes S and L, was $105, now $62; Fernando Sanchez black moiré satin terry-lined robe, sizes S–L, was $270, now $140; only one jonquil-embroidered jacquard pantsuit with marabou trim on the jacket, size 8/10, was $315, now $195; Natori poly faille caftan, sizes P and average, was $325, now $130; Hearts & Co. embroidered or appliquéd shortie pajamas, were $46, now $24; many bras and *bustiers,* including Loré soft bras in sizes 32–36, were $42, now $20; Loré underwire silk bras, 32–36 B–D, were $54, now $36; Lise Charmel silk *bustier*/bodysuit, was $196, now $102; Lejaby underwire demi-cup with lace, was $64, now $40; assorted bras by Lady Marlene, Dior, and Jezebel, and jungle-print silk-charmeuse bras in 34 and 36 B and C, were $70, now $30; matching *bustiers,* sizes S and M, were $106, now $50; velvet bodysuit, was $130, now $72. Legwear includes Donna Karan natural matte tights, were $20, now $12; and all Evan-Picone pantyhose, were $4.50 a pair, now $2; in addition, whatever famous-label swimwear is left at sale time will be 30–50 percent off. Checks accepted; no credit cards; all sales final. *Roberta, 1252 Madison Ave., at 90th St. (860-8366); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

ROOM SERVICE

THIS MAIL-ORDER COMPANY SPECIALIZES IN handy items for young people going away to college. Now the showroom and warehouse are open to the public, and many items are marked down, such as bath totes, retail $8, here $5; shoe and handbag caddies, retail $10, here $5; multi-pocketed nylon backpacks, retail $25, here $17; oversize laundry bags with dark/light dividers, retail $19.95, here $13.50; siren/flashlights, retail $10, here $8; transparent underbed storage bags, retail $8 each, here 2 for $10; and hot pots filled with goodies like tea and cocoa, retail $25, here $18. All items may be personalized for free, and a free catalogue is available by mail or phone. A.E., M.C., V., checks accepted; refunds, exchanges possible. *The Complete Collegiate, Inc., 490 Rte. 46 East, Fairfield, N.J. 08004 (201-882-9339). By car from Manhattan: Take Lincoln Tunnel to Rte. 3 West; go to Rte. 46 West; go to Hollywood Avenue; make a U-turn onto 46 East; go quarter-mile; annex is at the back of the Marvell building; Tues. 10 a.m.–4 p.m. and Thurs. till 8 p.m. or by appointment; through July.*

LACE CADETS

HERE'S A RARE OPPORTUNITY TO BUY ONE- and few-of-a-kind showroom samples of this designer's very dressy clothing for a fraction of the original prices. The 75 pieces are available in sizes P (4/6), S (8/10), M (12/14), and a handful in L (14/16). For example, a size-L black tea-length rayon matte jersey slip with a jacket of suede and organza and beaded lace, retail $1,300, here $300; black size-M rayon taffeta dinner suit with French-lace sleeves, retail $900, here $200; size-S black jersey sheath with iridescent taffeta sleeves and collar, retail $700, here $150; size-M iridescent taffeta dress with black lace overlay and double-pouf hem, retail $900, here $200; size-S black ball gown with soutache lace top over white bodice and draped skirt in white layered organza, retail $1,400, here $350; size-S Spanish-look brocade-and-organza ball gown, retail $2,500, here $400; size-M black silk taffeta-skirted ball gown with soutache top, retail $1,500, here $400. No credit cards; checks as deposit only (merchandise held until they clear); all sales final. *Oquendo, Inc., Room 1001, 501 Seventh Ave., near 37th Street (869-3940); Tues.–Thurs. 10 a.m.–5 p.m.; 6/18–20.*

BLAZERS OF GLORY

THIS CLOTHING MANUFACTURER IS OFFERING tropical-wool-worsted suits from English and Italian mills in traditional and European styles, in sizes 36–46S, 36–50R, 39–50L, and 42–48XL. These hand-finished suits retail for considerably more uptown, but here they are marked down for clearance. For example, suits, were $279, now $179; Italian-styled suits, were $309, now $209; higher-quality English and Italian suits, were $399, now $299; silk or silk-and-wool sport jackets, were $289, now $239; wool blazers, were $209, now $169. All suit and jacket prices are for single-breasted styles; for double-breasted, add $10. Pleated-front and unpleated slacks in waist sizes 31–46, here $39 for cotton, $59–$90 for wool. A.E., M.C., V.; no checks; exchanges possible on unaltered merchandise; alterations additional. *Fenwick Clothes, Inc., fifth floor, 22 W. 19th St. (243-1000); Mon.–Fri. 9 a.m.–5 p.m. and Sat till 3:30 p.m. (closed Sat. in July and August); while stock lasts.*

I LIKE IKKS

THIS EAST SIDE BOUTIQUE HAS FAMOUS-LABEL imported and American spring and summer clothing for children from sizes newborn to 14 years, and all of it is on sale at 50 percent off. For example, jackets by IKKS, Jean Bourget, New Man, and Ozona, sizes 12 mos.–14 yrs., were $56–$148, now $28–$74; pants by Jean Bourget, Marese, Bravo, sizes 12 mos.–14 yrs., were $44–$104, now $22–$52; shorts and short sets from Marese, Petit Boy, Jean Bourget, Baby Mini, International News, Maugin, sizes 12 mos.–14 yrs., were $24–$104, now $12–$52; dresses, sizes 2–14 yrs., from Mousefeathers, Sophie Dess, David Charles, and Françoise Bouthillier, were $74–$320, now $37–$160; infantwear for 3–24 months, from Kenzo, Jean Bourget, Mousefeathers, Mini Man, and Absorba, was $24–$150, now $12–$75; T-shirts, shirts, and sweatshirts, by New Man, Bravo, and Maugin, sizes 6 mos.–14 yrs., were $24–$76, now $12–$38. A.E., M.C., V., checks accepted; all sales final. *Small Change, 964 Lexington Ave., near 70th St. (772-6455); Mon.–Sat. 10 a.m.–6 p.m.; closed Sat. July and August; while stock lasts.* ■

A Complete Entertainment Guide for Seven Days Beginning

JUNE 19

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*The Runner* (1989). #2—6/18–20: *Kiss Me, Stupid* (1964); *The Fortune Cookie* (1966). 6/21–22: *Too Late Blues* (1962); *Sweet Smell of Success* (1957). 6/23: *Jazz on a Summer's Day* (1959); *Pull My Daisy* (1959). 6/24: *Passing Through* (1977); *Cry of Jazz* (1959). 6/25: *Thelonious Monk: Straight No Chaser* (1990); *The Last of the Blue Devils* (1979). #3—*Paris is Burning*.

2. ESSEX—Grand St. at Essex St. (982-4455). Chinese Films.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Bright Angel*. #2—*Drowning by Numbers*. #3—*Poison*. #4—*La Femme Nikita*. #5—*The Comfort of Strangers*. #6—*The Ballad of the Sad Cafe; Tatie Danielle*.

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). #1—*Cyrano de Bergerac*. #2—*Forever Activist With a Letter to Harvey Milk*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Jungle Fever*. #2—*Backdraft*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Object of Beauty*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Robin Hood: Prince of Thieves*. #2—*Robin Hood: Prince of Thieves*. #3—*Robin Hood: Prince of Thieves*. Beg. 6/21: *Dying Young*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/19: *Indescretion of an American Wife* (1954); *Gold of Naples* (1955). 6/20: *Taxi Driver* (1976); *Raging Bull* (1980). 6/21–22: *Topaz* (1969); *Torn Curtain* (1966). 6/23: *Harold and Maude* (1971); *Where's Poppa?* (1970). 6/24: *L'Avventura* (1960); *L'Amore* (1947–48). 6/25: *The Fountainhead* (1949); *The V.I.P.s* (1963). 6/26: *Young and Innocent* (1937); *Murder* (1930).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Thelma & Louise*. #2—*City Slickers*. #3—*Thelma & Louise*. #4—*City Slickers*. #5—*Don't Tell Mom the Babysitter's Dead*. #6—*Madonna: Truth or Dare*. #7—*An Angel at My Table*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Impromptu*. #2—*What About Bob?; Straight Out of Brooklyn*. #3—*Shadows*. #4—*Dark Obsession; Delusion*. #5—*The Nasty Girl*. Beg. 6/21: *The Rocketeer*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Noir et Blanc; Perfectly Normal*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Soapdish*. #2—*Only the Lonely*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Silence of the Lambs*. #2—*Daddy Nostalgia*. #3—*Alice*. #4—*Switch*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Soapdish*. #2—*Hudson Hawk*. #3—*Soapdish*. #4—*Drop Dead Fred*. #5—*Hangin' With the Homeboys*. #6—*Kickboxer 2*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Backdraft*. #2—*Backdraft*. #3—*City Slickers*. #4—*City Slickers*. #5—*Jungle Fever*. #6—*Jungle Fever*. #7—*Robin Hood: Prince of Thieves*. #8—*Robin Hood: Prince of Thieves*. #9—*Madonna: Truth or Dare*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Don't Tell Mom the Babysitter's Dead*. #2—*What About Bob?* #3—*Only the Lonely*. Beg. 6/21: *The Rocketeer*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *FX2*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Only the Lonely*. Beg. 6/21: *Dying Young*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Thelma & Louise*. #2—*Soapdish*. #3—*City Slickers*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Backdraft*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Robin Hood: Prince of Thieves*. Beg. 6/21: *The Rocketeer*. #2—*What About Bob?* #3—*Madonna: Truth or Dare*. #4—*Jungle Fever*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Jungle Fever*. #2—*Jungle Fever*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *City Slickers*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Hangin' With the Homeboys*. #2—*Robin Hood: Prince of Thieves*. #3—*Robin Hood: Prince of Thieves*. #4—*Hudson Hawk*. #5—*Kickboxer 2*. #6—*Kickboxer 2*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *What About Bob?* Beg. 6/21: *The Rocketeer*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Straight Out of Brooklyn*. **EMBASSY 3**—*FX2*. **EMBASSY 4**—*The Silence of the Lambs*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Don't Tell Mom the Babysitter's Dead*. #2—*Ambition; A Rage in Harlem*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Spartacus*. #2—*Madonna: Truth or Dare*. #3—*Jungle Fever*. #4—*Switch*. #5—*Drop Dead Fred*. #6—*Impromptu*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Thelma & Louise*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Backdraft*. Beg. 6/21: *Dying Young*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 6/20: *Madonna: Truth or Dare*. Beg. 6/21: *The Reflecting Skin*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Tatie Danielle*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Impromptu*. #2—*Switch*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Phantom of the Opera*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). 6/7–6/23: "The Third Annual New York International Festival of Lesbian and Gay Films." For details see *Museums, Societies, Etc.* below. 6/24–29: *The Adventures of Robin Hood* (1938).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Only the Lonely*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *An Angel at My Table*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Bright Angel*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Jungle Fever*. #2—*Jungle Fever*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Robin Hood: Prince of Thieves*. **CORONET**—*Robin Hood: Prince of Thieves*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Truly, Madly, Deeply*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *What About Bob?* Beg. 6/21: *The Rocketeer*. **CINEMA II**—*Dark Obsession*. **CINEMA THIRD AVE.**—Through 6/18: *Love Without Pity*. Opening 6/19: *Every Other Weekend*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Don't Tell Mom the Babysitter's Dead*. #2—*Hudson Hawk*.

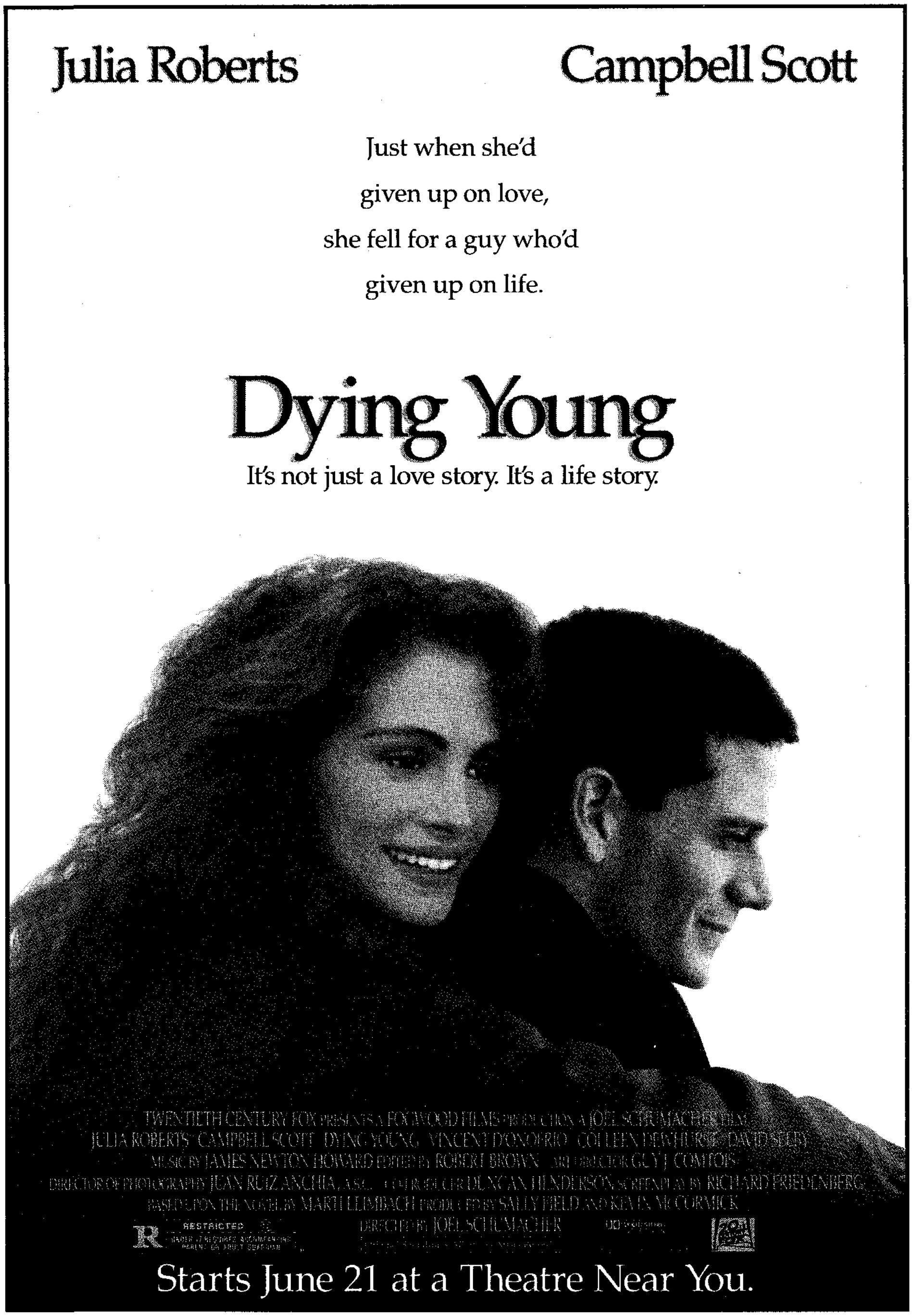
61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Backdraft*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Thelma & Louise*. #2—*City Slickers*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Object of Beauty*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Soapdish*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Madonna: Truth or Dare*.


Julia Roberts Campbell Scott

Just when she'd
given up on love,
she fell for a guy who'd
given up on life.

Dying Young

It's not just a love story. It's a life story.

TWENTIETH CENTURY FOX PRESENTS A FOGWOOD FILMS PRODUCTION A JOEL SCHUMACHER FILM
JULIA ROBERTS CAMPBELL SCOTT DYING YOUNG VINCENT D'ONOFRIO COLLEEN DEWHURST DAVID SELBY
MUSIC BY JAMES NEWTON HOWARD EDITED BY ROBERT BROWN ART DIRECTOR GUY J. COMTOIS
DIRECTOR OF PHOTOGRAPHY JUAN RUIZ ANCHIA, A.S.C. CO-PRODUCER DUNCAN HENDERSON SCREENPLAY BY RICHARD FRIEDENBERG
BASED UPON THE NOVEL BY MARTI LEIMBACH PRODUCED BY SALLY FIELD AND KEVIN McCORMICK
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66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Robin Hood: Prince of Thieves.* Beg. 6/21: *The Rocketeer.* #2—*What About Bob?*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Backdraft.* #2—*Jungle Fever.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Ballad of the Sad Cafe.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* Beg. 6/21: *A Paper Wedding.* #2—*Cinema Paradiso.* #3—*Ju Dou.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Drop Dead Fred.* Beg. 6/21: *Dying Young.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Thelma & Louise.* #2—*Robin Hood: Prince of Thieves.* Beg. 6/21: *The Rocketeer.* #3—*Robin Hood: Prince of Thieves.* #4—*City Slickers.* #5—*City Slickers.* #6—*What About Bob?*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Jungle Fever.* #2—*Jungle Fever.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Kickboxer 2.* #2—*Backdraft.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Backdraft.* #2—*Jungle Fever.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/27–6/23: "The Art of Reality: Innovators of the Documentary." 6/22 at 2: *Vernon, Florida* (1981); at 3:30: *Sherman's March* (1986). 6/23 at 2: *Broken Noses* (1987); at 4: *The Burden of Dreams* (1982).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 6/20–22: "Michel Auder: Selected Video Works 1970–91." 6/19–30: "Hungarian Film Week." 6/20–23: "Beth B and Charlie Ahearn (video)." 6/22: "Image Ranging/Sound Navigation": New Works from Film-makers Cooperative. 6/23: "Charles I. Levine: Films From 1959–1991."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 6/18: *They Live by Night* (1948); *Johnny Guitar* (1954).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 5/31–6/28: "Japanese Abroad." 6/21: *Young Guy in Rio* (1968).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through June at 4 & 6:30: "The Annenberg Collection: Impressionism and Post-Impressionism." "Friday Evening Films." 6/18–22: "Dutch and Flemish Painting." 6/25–29: "The Art of Indonesia." 6/19: *Memling, Painter of Bruges; The Madonna and Chancellor Rolin: Jan van Eyck.* 6/20: *The Northern Renaissance; The Age of Rembrandt.* 6/21: *Vermeer; Astronomer: Johannes Vermeer, Works of Calder; David Smith, American Sculpter* (1906–65). 6/22: *Rubens.* 6/25: *Art of Indonesia: Tales From the Shadow World; Lempad of Bali.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 6/7–7/7: "FAF at 15: Film Arts Foundation, San Francisco." A program of works made possible by the Foundation's support of independent film- and video-makers featuring the New York premieres of *Isadora Duncan: Movement From the Soul* (1988), *Life in the Times of the Roosevelts* (1990), and others. 5/17–8/18: "Fact/Fiction." New approaches to the documentary genre. 6/21–9/30: "Junction and Journey: Trains and Film." 6/20: *Moving Mountains* (1990), dir. Elaine Velazquez.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" 6/18–29: "Pythons Invade America." Appearances of various Pythons on American television.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 6/17–19: *Hamlet* (1990). 6/20: *Tongues Untied; International Sweethearts of Rhythm; Tiny & Ruby: Hell-Divin' Women,* with film-makers Greta Schiller and Andrea Weiss as guest speakers. 6/21–27: *Daddy Nostalgia* (1990).

NEW YORK INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS—Biograph Cinema, 225 W. 57th St. (866-6516). 6/7–23. Call for times. 6/19: *Ava Y Gabriel* (1990); *Simone* (1984); *Homo Promo* (1956–90); *Three Bewildered People* (1987). 6/20: *Freak Orlando: A Tribute to Delphine Seyrig* (1981); *Three By Three* (1985); *Times Square* (1980); *Las Cosas Del Querer* (1989). 6/21: *Over Our Dead Bodies* (1991); *Relax* (1991); *Adios Roberto* (1984); *Homo Promo* (1956–90); *Maedchen in Uniform* (1957); *Cerebral Ecstacy* (1980–87); *The Evenings* (1989); *A Valentine for Nelson* (1990). 6/22: *Club des Femmes* (1936); *Over Our Dead Bodies* (1991); *Relax* (1991); *Extramuros* (1985); *Thank You and Goodnight* (1990); *Ava Y Gabriel* (1990); *Drama In Blonde* (1985). 6/23: *Clandestino Destino* (1987); *The Last Island* (1990); *I Shall Die a Bachelor: Cross Dressing in German Cinema* (1919–21); *Weininger's Nacht* (1990).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 6/25–6/29: "Pride & Prejudice." A film and lecture series on Homosexuality. 6/25: *James Baldwin: The Price of a Ticket.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 6/14–7/11: "Anatole Dauman, Producer." 6/21–23: "Homage to Eugene Shuftan"; *Du Cote de la Cote* (1959); *Hiroshima Mon Amour* (1959); *Romeos Et Jupettes* (1967); *Masculin Feminin* (1966). 6/25–27: "Chris Marker, Escrivain en Cinema"; *Du Cote de la Cote* (1959); *Hiroshima Mon Amour* (1959); *Symphonie Mecaniques* (1955); *Two or Three Things I Know About Her* (1967). 6/22–23, 7/13–14, 7/20–21 at 2: *Terezin Diary* (1989)

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*City Slickers.* #2—*Kickboxer 2.* #3—*Backdraft.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Backdraft.* #2—*What About Bob?* #3—*Soapdish.* #4—*Drop Dead Fred.* #5—*Only the Lonely.* #6—*Don't Tell Mom the Babysitter's Dead.* #7—*Jungle Fever.* #8—*Jungle Fever.* #9—*City Slickers.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Backdraft.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—Through 6/20: *Don't Tell Mom the Babysitter's Dead.* Beg. 6/21: *Dying Young.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Jungle Fever; Kickboxer 2.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Robin Hood: Prince of Thieves.* #2—*Kickboxer 2.* #3—*Jungle Fever.* #4—*City Slickers.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Robin Hood: Prince of Thieves.* #2—*Backdraft.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Robin Hood: Prince of Thieves.* #5—*What About Bob?* #6—*City Slickers.* #7—*Drop Dead Fred.* #8—*Kickboxer 2.* #9—*Straight Out of Brooklyn.* #10—*Jungle Fever.* #11—*Jungle Fever.* #12—*Soapdish.* #13—*Hudson Hawk.* #14—*FX2.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Only the Lonely.* #2—*Backdraft.* #3—*Kickboxer 2.* #4—*City Slickers.* #5—*City Slickers.* #6—*Thelma & Louise.* #7—*Don't Tell Mom the Babysitter's Dead.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Backdraft.* #2—*Soapdish.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*City Slickers.* #3—*Robin Hood: Prince of Thieves.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.* #3—*Thelma & Louise.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Jungle Fever.* #2—*Kickboxer 2.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Robin Hood: Prince of Thieves.* #2—*Robin Hood: Prince of Thieves.* #3—*Jungle Fever.* #4—*What About Bob?* #5—*Soapdish.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Jungle Fever.* #2—*Drop Dead Fred; Straight Out of Brooklyn.* #3—*Kickboxer 2.* #4—*Jungle Fever.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Robin Hood: Prince of Thieves.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Jungle Fever.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Soapdish.* #3—*Thelma & Louise; Only the Lonely.* #4—*Backdraft.* #5—*Kickboxer 2.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*What About Bob?* #2—*Soapdish.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Kickboxer 2.* #2—*What About Bob?* #3—*Soapdish.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.* #3—Through 6/20: *Hudson Hawk; Only the Lonely.* Beg. 6/21: *Dying Young.* #4—*Backdraft.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Jungle Fever.* #2—*Jungle Fever.* #3—*Kickboxer 2.* #4—*Drop Dead Fred; Straight Out of Brooklyn.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Backdraft.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.* #5—Through 6/20: *What About Bob?* Beg. 6/21: *The Rocketeer.* #6—*Soapdish.* #7—*Thelma & Louise.* #8—*Don't Tell Mom the Babysitter's Dead.* #9—Through 6/20: *Only the Lonely; Hudson Hawk.* Beg. 6/21: *Dying Young.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Robin Hood: Prince of Thieves.* #2—*Kickboxer 2.* #3—*Backdraft.* #4—Through 6/20: *Don't Tell Mom the Babysitter's Dead.* Beg. 6/21: *Hangin' With the Homeboys.* #5—*Jungle Fever.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Backdraft.* #2—*Kickboxer 2.* #3—*Robin Hood: Prince of Thieves.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—Through 6/20: *What About Bob?; Only the Lonely.* Beg. 6/21: *Dying Young.* #6—*City Slickers.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Robin Hood: Prince of Thieves.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Thelma & Louise.* #2—*City Slickers.* #3—*Soap*

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dish. #4—Through 6/20: *What About Bob?* Beg. 6/21: *Dying Young.*

303. CORONA—PLAZA—(639-7722). #1—*Thelma & Louise.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*City Slickers.* #2—Beg. 6/21: *The Rocketeer.* #3—*What About Bob?* #4—*Soapdish.* #5—*Backdraft.* #6—*Kickboxer 2.* #7—Through 6/20: *Only the Lonely.* Beg. 6/21: *Dying Young.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Kickboxer 2.* #2—*Soapdish.* #3—*Straight Out of Brooklyn.* #4—*What About Bob?*

306. FLUSHING—MAIN STREET—(268-3636). #1—*What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Backdraft.* #2—*Jungle Fever.* #3—Through 6/20: *Only the Lonely.* Beg. 6/21: *The Rocketeer.* #4—*Kickboxer 2.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Thelma & Louise.* #2—*City Slickers.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Truly, Madly, Deeply.* #2—*The Silence of the Lambs; FX2.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Robin Hood.* #2—*Jungle Fever.* #3—*Jungle Fever.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Backdraft.* #2—Through 6/20: *Only the Lonely.* Beg. 6/21: *Dying Young.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Thelma & Louise.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Hudson Hawk.* #2—*City Slickers.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*City Slickers.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Jungle Fever.* #2—*Jungle Fever.* #3—*Kickboxer 2.* #4—*Straight Out of Brooklyn.* #5—*Drop Dead Fred; What About Bob?*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*City Slickers.* #2—*City Slickers.* #3—*City Slickers.* #4—*Soapdish.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Thelma & Louise.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Kickboxer 2.* #2—*Don't Tell Mom the Babysitter's Dead.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 6/20: *Backdraft.* Beg. 6/21: *Hangin' With the Homeboys.* #2—*Robin Hood.* #3—*Jungle Fever.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Backdraft.* #2—*Kickboxer 2.* #3—*Don't Tell Mom the Babysitter's Dead.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Robin Hood: Prince of Thieves.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Soapdish.* #5—Through 6/20: *Thelma & Louise.* Beg. 6/21: *The Rocketeer.* #6—Through 6/20: *Hudson Hawk; Drop Dead Fred.* Beg. 6/21: *Dying Young.* #7—*What About Bob?*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Cyrano De Bergerac.* #2—*Only the Lonely.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Backdraft.* #2—*Robin Hood: Prince of Thieves.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*What About Bob?* #2—*Backdraft.*

401. NEW DORP—HYLAN—(351-6601). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Robin Hood: Prince of Thieves.* #2—Through 6/20: *City Slickers.* Beg. 6/21: *The Rocketeer.* #3—*City Slickers.* #4—*Soapdish.* #5—*Backdraft.* #6—*Robin Hood: Prince of Thieves.* #7—*What About Bob?* #8—*Don't Tell Mom the Babysitter's Dead.* #9—*Thelma & Louise.* #10—Through 6/20: *Only the Lonely; Drop Dead Fred.* Beg. 6/21: *Dying Young.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Jun-*

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501. BELLMORE—MOVIES—(783-7200). *City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Robin Hood: Prince of Thieves.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Robin Hood: Prince of Thieves.* #2—*Jungle Fever.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.* #5—*Backdraft.* #6—*Don't Tell Mom the Babysitter's Dead.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*What About Bob?* #2—*City Slickers.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Backdraft.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Jungle Fever.* #4—*Thelma & Louise.* #5—*Soapdish.* #6—*What About Bob?* #7—*Don't Tell Mom the Babysitter's Dead.* #8—*Backdraft.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Backdraft.* #2—*Only the Lonely.* #3—*Jungle Fever.* #4—*Kickboxer 2.* #5—*Robin Hood: Prince of Thieves.* #6—*City Slickers.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Robin Hood: Prince of Thieves.* #2—*Robin Hood: Prince of Thieves.* #3—*Soapdish.*

508. HEWLETT—HEWLETT—(791-6768). *What About Bob?*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Only the Lonely.* #2—*What About Bob?*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Kickboxer 2.* #3—*Jungle Fever.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Field; Switch.* #2—*Only the Lonely.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Kickboxer 2.* #2—*What About Bob?* #3—*FX2.* #4—*Madonna: Truth or Dare.* #5—*Thelma & Louise.* #6—*Soapdish.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*FX2; Switch.* #2—*City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Kickboxer 2.* #2—*Only the Lonely.* #3—*Madonna: Truth or Dare.* #4—*FX2.* #5—*Drop Dead Fred.* #6—*Hudson Hawk.*

515. MALVERNE—TWIN—(599-6966). #1—*Jungle Fever.* #2—*The Silence of the Lambs.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Ju Dou.* #2—*Kickboxer 2.* #3—*Only the Lonely.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Robin Hood: Prince of Thieves.* #2—*Soapdish.* #3—*City Slickers.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Robin Hood: Prince of Thieves.* #8—*City Slickers.* #9—*Thelma & Louise.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*What About Bob?* #2—*Jungle Fever.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Silence of the Lambs; Dice Rules.* #2—*Madonna: Truth or Dare.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Madonna: Truth or Dare.* #2—*Drop Dead Fred.* #3—*Truly, Madly, Deeply.* #4—*Switch; Jungle Fever.* #5—*The Silence of the Lambs.* #6—*La Femme Nikita.* #7—*Robin Hood: Prince of Thieves.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*City Slickers.* #2—*Thelma & Louise.* #3—*Backdraft.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Soapdish.* #6—*What About Bob?*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Robin Hood: Prince of Thieves.* #4—*City Slickers.* #5—*Backdraft.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*Thelma & Louise.*

526. ROSLYN—ROSLYN—(621-8488). #1—*What About Bob?* #2—*City Slickers.*

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers.* #2—*Backdraft.* #3—*Don't Tell Mom the Babysitter's Dead.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Robin Hood: Prince of Thieves.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Soapdish.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*Robin Hood: Prince of Thieves.* #4—*Robin Hood: Prince of Thieves.* #5—*City Slickers.* #6—*Straight Out of Brooklyn.* #7—*Out for Justice.* #8—*What About Bob?* #9—*A Rage in Harlem.* #10—*Jungle Fever.* #11—*Kickboxer 2.* #12—*Drop Dead Fred.* #13—*Backdraft.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Jungle Fever.* #2—*City Slickers.* #3—*Robin Hood: Prince of Thieves.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thelma & Louise.* #2—*Hudson Hawk; Teenage Mutant Ninja Turtles II.* #3—*FX2.* #4—*Only the Lonely.* #5—*The Silence of the Lambs.* #6—*Switch.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Soapdish.* #2—*Tatie Danielle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*City Slickers.* #2—*Only the Lonely.* #3—*Kickboxer 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?* #3—*Backdraft.* #4—*Soapdish.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Robin Hood: Prince of Thieves.* #2—*Jungle Fever.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Only the Lonely; Madonna: Truth or Dare.* #2—*City Slickers.* #3—*City Slickers.* #4—*Backdraft.* #5—*FX2.* #6—*Robin Hood: Prince of Thieves.* #7—*Kickboxer 2; The Silence of the Lambs.* #8—*Thelma & Louise.* #9—*Soapdish.* #10—*Don't Tell Mom the Babysitter's Dead.* #11—*What About Bob?* #12—*Jungle Fever; Drop Dead Fred.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*City Slickers.* #2—*City Slickers.* #3—*Kickboxer 2.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Robin Hood: Prince of Thieves.* #8—*Jungle Fever.* #9—*What About Bob?* #10—*Thelma & Louise; The Silence of the Lambs.* #11—*Soapdish.* #12—*FX2; Drop Dead Fred.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Robin Hood: Prince of Thieves.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Only the Lonely.* #5—*What About Bob?* #6—*Jungle Fever.* #7—*Thelma & Louise.* #8—*Don't Tell Mom the Babysitter's Dead.* #9—*Backdraft.* #10—*Soapdish.*

611. CORAM—PINE—(698-6442). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Switch.* #3—*What About Bob?* #4—*Only the Lonely.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Robin Hood: Prince of Thieves.* #4—*Soapdish.* #5—*Thelma & Louise.*

613. ELWOOD—ELWOOD—(499-7800). #1—*What About Bob?* #2—*Soapdish.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.* #3—*Only the Lonely.* #4—*Thelma & Louise.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Backdraft.*

618. ISLIP—ISLIP—(581-5200). #1—*Backdraft.* #2—*Only the Lonely.* #3—*Soapdish.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Backdraft.* #2—*What About Bob?* #3—*Robin Hood: Prince of Thieves.* #4—*City Slickers.*

620. LINDENHURST—LINDENHURST—(888-5400). *The Silence of the Lambs.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Jungle Fever.* #2—*Thelma & Louise.* #3—*Backdraft.* #4—*Robin Hood: Prince of Thieves.* #5—*City Slickers.* #6—*What About Bob?* #7—*Only the Lonely.* #8—*Don't Tell Mom the Babysitter's Dead.*

623. NORTHPORT—NORTHPORT—(261-8600). *The Silence of the Lambs.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Jungle Fever.* #2—*Only the Lonely.* #3—*City Slickers.* #4—*Backdraft.* #5—*Soapdish.* #6—*City Slickers.* #7—*Kickboxer 2.* #8—*Robin Hood: Prince of Thieves.* #9—*Don't Tell Mom the Babysitter's Dead.* #10—*What About Bob?* #11—*Thelma & Louise.* #12—*Robin Hood: Prince of Thieves.* #13—*Drop Dead Fred; Hudson Hawk.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Impromptu; The Nasty Girl.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Jungle Fever.* #2—*Kickboxer 2.* #3—*Don't Tell Mom the Babysitter's Dead.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *The Silence of the Lambs.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Jungle Fever.* #2—*Only the Lonely; Hudson Hawk.* #3—*Backdraft.* #4—*What About Bob?* #5—*Don't Tell Mom the Babysitter's Dead.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Kickboxer 2.* #2—*Jungle Fever.* #3—*Soapdish.*

636. WEST ISLIP—TWIN—(669-2626). #1—*What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Soapdish.* #2—*Thelma & Louise.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Robin Hood: Prince of Thieves.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*FX2.* #3—*Only the Lonely.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Thelma & Louise.* #2—*City Slickers.*

704. HARRISON—CINEMA—(835-9800). *Soapdish.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Backdraft.* #2—*Drop Dead Fred.* #3—*Soapdish.* #4—*Only the Lonely.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*What About Bob?* #2—*Thelma & Louise.* #3—*Soapdish.* #4—*City Slickers.* #5—*Robin Hood: Prince of Thieves.* #6—*Jungle Fever.* #7—*Robin Hood: Prince of Thieves.* #8—*Backdraft.* #9—*Only the Lonely.* #10—*Don't Tell Mom the Babysitter's Dead.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Robin Hood: Prince of Thieves.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*City Slickers.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—Through 6/20: *Only the Lonely.* Beg. 6/21: *Dying Young.* #4—*Thelma & Louise.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Soapdish.* #2—*Backdraft.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Drop Dead Fred.* #5—*What About Bob?*

714. PEEKSKILL—BEACH—(737-6262). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Robin Hood: Prince of Thieves.* #3—*Drop Dead Fred; Only the Lonely.* #4—*City Slickers.*

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NEW YORK MAGAZINE

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). *#1—Jungle Fever. #2—Soapdish. #3—What About Bob? #4—Drop Dead Fred.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Backdraft.*

718. RYE—RYE RIDGE—(939-8177). *#1—What About Bob? #2—Backdraft.*

719. SCARSDALE—FINE ARTS—(723-6699). *Jungle Fever.*

722. YONKERS—CENTRAL PLAZA—(793-3232). *#1—What About Bob? #2—Switch. #3—Madonna: Truth or Dare. #4—Thelma & Louise.*

723. YONKERS—MOVIELAND—(793-0002). *#1—Robin Hood: Prince of Thieves. #2—Robin Hood: Prince of Thieves. #3—Robin Hood: Prince of Thieves. #4—City Slickers. #5—Backdraft. #6—Soapdish.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). *#1—Thelma & Louise. #2—*Through 6/20: *Only the Lonely.* Beg. 6/21: *The Rocketeer. #3—Don't Tell Mom the Babysitter's Dead. #4—City Slickers. #5—Robin Hood: Prince of Thieves. #6—Backdraft. #7—Robin Hood: Prince of Thieves.*

Rockland County

753. NANUET—MOVIES—(623-0211). *#1—What About Bob? #2—Straight Out of Brooklyn. #3—Kickboxer 2. #4—Jungle Fever. #5—Madonna: Truth or Dare.*

755. NEW CITY—CINEMA 6—(634-5100). *#1—What About Bob? #2—Backdraft. #3—Soapdish. #4—Thelma & Louise. #5—Don't Tell Mom the Babysitter's Dead. #6—City Slickers.*

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—*Through 6/20: *Robin Hood: Prince of Thieves.* Beg. 6/21: *Dying Young. #2—Robin Hood: Prince of Thieves.*

757. NYACK—CINEMA EAST—(358-6631). *Drop Dead Fred; Only the Lonely.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—City Slickers; What About Bob?*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Don't Tell Mom the Babysitter's Dead.*

764. LAFAYETTE—(357-6030). *Robin Hood: Prince of Thieves.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—Backdraft. #2—Jungle Fever.*

801. DANBURY CINE—(743-2200). *#1—Thelma & Louise. #2—Robin Hood: Prince of Thieves. #3—Soapdish.*

802. DANBURY—CINEMA—(748-2923). *#1—Only the Lonely. #2—City Slickers.*

803. DANBURY—PALACE—(748-7496). *#1—Madonna: Truth or Dare. #2—What About Bob? #3—Don't Tell Mom the Babysitter's Dead.*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—Don't Tell Mom the Babysitter's Dead. #2—Only the Lonely.*

807. GREENWICH—CINEMA—(869-6030). *#1—Backdraft. #2—Jungle Fever.*

808. GREENWICH—PLAZA—(869-4030). *#1—Madonna: Truth or Dare. #2—Only the Lonely. #3—Soapdish.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). *#1—Soapdish. #2—Robin Hood: Prince of Thieves.*

810. NORWALK—CINEMA—(838-4504). *#1—Jungle Fever. #2—Kickboxer 2.*

813. SOUTH NORWALK—SONO—(866-9202). 6/18–20: *The Vanishing.* 6/21–24: *Impromptu* (1991); *Alice* (1990). 6/25–6/27: *The Killer* (1991).

815. STAMFORD—AVON—(324-9205). *#1—Don't Tell Mom the Babysitter's Dead. #2—Kickboxer 2.*

816. STAMFORD—CINEMA—(324-3100). *#1—City Slickers. #2—What About Bob? #3—Switch; Drop Dead Fred.*

817. STAMFORD—RIDGEWAY—(323-5000). *#1—Robin Hood: Prince of Thieves. #2—Thelma & Louise.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—Robin Hood: Prince of Thieves. #2—Robin Hood: Prince of Thieves; Drop Dead Fred. #3—What About Bob? #4—Don't Tell Mom the Babysitter's Dead. #5—City Slickers. #6—Thelma & Louise.*

819. TRUMBULL—CINEMA—(374-0462). *#1—What About Bob? #2—Soapdish. #3—Robin Hood: Prince of Thieves.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Robin Hood: Prince of Thieves. #2—Soapdish. #3—City Slickers. #4—What About Bob?*

821. WESTPORT—POST—(227-0500). *Backdraft.*

822. WILTON—CINEMA—(762-5678). *Thelma & Louise.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Robin Hood: Prince of Thieves. #2—City Slickers. #3—Backdraft. #4—Don't Tell Mom the Babysitter's Dead. #5—Only the Lonely; Drop Dead Fred.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Soapdish. #2—City Slickers. #3—Thelma & Louise. #4—Jungle Fever. #5—Jungle Fever. #6—Kickboxer 2. #7—Robin Hood: Prince of Thieves. #8—Backdraft. #9—Drop Dead Fred.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Only the Lonely; Hudson Hawk. #2—What About Bob? #3—Thelma & Louise. #4—Straight Out of Brooklyn. #5—Kickboxer 2. #6—Don't Tell Mom the Babysitter's Dead. #7—Jungle Fever. #8—Drop Dead Fred; Madonna: Truth or Dare.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Soapdish. #2—City Slickers. #3—Robin Hood: Prince of Thieves. #4—City Slickers. #5—Backdraft. #6—Robin Hood: Prince of Thieves.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Madonna: Truth or Dare; What About Bob?*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Dice Rules; Toy Soldiers; FX2. #2—Switch; Out For Justice.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *City Slickers.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Kickboxer 2. #2—Jungle Fever.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Soapdish; Only the Lonely. #2—Don't Tell Mom the Babysitter's Dead. #3—FX2; GoodFellas. #4—Wild Hearts Can't Be Broken; La Femme Nikita. #5—Drop Dead Fred.*

916. MILLBURN—MILLBURN—(376-0800). *#1—Backdraft. #2—Only the Lonely.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—What About Bob? #2—Thelma & Louise. #3—Backdraft.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Don't Tell Mom the Babysitter's Dead. #2—A Rage in Harlem. #3—The Five Heartbeats; Home Alone.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Robin Hood: Prince of Thieves. #2—City Slickers. #3—Robin Hood: Prince of Thieves.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Jungle Fever. #2—Soapdish. #3—Robin Hood.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *What About Bob?*

931. CRANFORD—CRANFORD—(276-9120). *#1—Thelma & Louise. #2—Backdraft.*

932. ELIZABETH—ELMORA—(352-3483). *Kickboxer II.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Backdraft. #2—City Slickers. #3—Thelma & Louise. #4—Don't Tell Mom the Babysitter's Dead. #5—What About Bob?*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—City Slickers. #2—Drop Dead Fred. #3—Soapdish. #4—Only the Lonely. #5—Don't Tell Mom the Babysitter's Dead.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Truly, Madly, Deeply.*

936. UNION—UNION—(686-4373). *#1—Soapdish. #2—City Slickers.*

937. WESTFIELD—RIALTO—(232-1288). *#1—City Slickers. #2—Drop Dead Fred. #3—Only the Lonely.*

938. WESTFIELD—TWIN—(654-4720). *#1—What About Bob? #2—Don't Tell Mom the Babysitter's Dead.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—City Slickers. #2—Robin Hood. #3—Jungle Fever. #4—Don't Tell Mom the Babysitter's Dead. #5—Kickboxer 2.*

951. CLOSTER—CLOSTER—(768-8800). *Backdraft.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Backdraft. #2—City Slickers. #3—Thelma & Louise. #4—Soapdish.*

953. EMERSON—QUAD—(261-1000). *#1—Backdraft. #2—Soapdish. #3—Switch. #4—Don't Tell Mom the Babysitter's Dead; FX2.*

956. FORT LEE—LINWOOD—(944-6900). *#1—Robin Hood: Prince of Thieves. #2—*Through 6/20: *Robin Hood: Prince of Thieves.* Beg. 6/21: *Dying Young.*

958. OAKLAND—TWIN—(337-4478). *#1—Robin Hood: Prince of Thieves. #2—Don't Tell Mom the Babysitter's Dead.*

960. PARAMUS—BERGEN MALL—(845-4449). *What About Bob?*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Robin Hood: Prince of Thieves. #2—Robin Hood: Prince of Thieves. #3—Drop Dead Fred. #4—Only the Lonely. #5—Thelma & Louise. #6—City Slickers. #7—City Slickers. #8—Kickboxer 2. #9—Backdraft; Soapdish.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Don't Tell Mom the Babysitter's Dead. #2—Straight Out of Brooklyn. #3—Jungle Fever.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—Jungle Fever. #2—Backdraft.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—Backdraft. #2—What About Bob? #3—Soapdish. #4—Hudson Hawk; Only the Lonely. #5—City Slickers. #6—City Slickers. #7—Robin Hood: Prince of Thieves. #8—Don't Tell Mom the Babysitter's Dead. #9—Thelma & Louise. #10—Jungle Fever.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—A Kiss Before Dying.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Only the Lonely. #2—City Slickers. #3—Soapdish. #4—City Slickers.*

968. RUTHERFORD—WILLIAMS—(933-3700). *#1—City Slickers. #2—What About Bob? #3—Wild Hearts Can't Be Broken.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—What About Bob? #2—Don't Tell Mom the Babysitter's Dead. #3—Kickboxer 2.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—What About Bob? #2—Soapdish. #3—Only the Lonely. #4—Thelma & Louise.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). *#1—What About Bob? #2—Thelma & Louise. #3—Jungle Fever.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Robin Hood. #2—Robin Hood. #3—City Slickers. #4—*Through 6/20: *Only the Lonely.* Beg. 6/21: *Dying Young.*

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New York Magazine

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. She offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fundraiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **14, 813**

AMBITION—(1 hr. 40 min.; 1991) A frustrated young writer (Lou Diamond Phillips) attempts to launch his writing career with a sensationalist exposé of the recently paroled "Valentine's Day Slasher." As he insinuates himself into the murderer's life, he discovers his own latent criminal tendencies and unscrupulousness. R. **37**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **9, 50**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **5, 19, 19, 25, 41, 61, 68, 89, 91, 150, 152, 155, 160, 200, 203, 214, 217, 219, 222, 300, 304, 307, 311, 315, 317, 318, 322, 400, 406, 503, 504, 505, 506, 517, 523, 524, 527, 530, 601, 606, 608, 610, 617, 618, 619, 621, 625, 634, 705, 706, 709, 716, 718, 723, 724, 755, 800, 807, 821, 900, 902, 905, 916, 917, 931, 933, 951, 952, 953, 961, 964, 965**

THE BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) This adaptation of Carson McCullers's famous 1941 story is awkward and puzzling. McCullers writes with an entrancing plainness and an entrancing oddity, as if she were just talking in your ear, but the movie never finds a comfortable tone. Its greatest interest is Vanessa Redgrave as the classic McCullers creation Miss Amelia. Southern landowner and moonshiner, an amazon every bit as strong as a man, Miss Amelia rules over the town in bitter chastity, half witch, half ungracious goddess. Redgrave is strikingly odd, but things take a turn for the worse when Cork Hubbert enters, as Amelia's wandering cousin, Lymon, a tiny hunchback with a broad streak of self-pity. Hubbert has a rasping voice and a razory laugh, and he's busy and theatrical in the worst way. Miss Amelia takes a shine to Cousin Lymon. But suddenly, her handsome husband of ten years ago, Marvin Macy (Keith Carradine), a man she humiliated, refusing to sleep with him, returns to claim his revenge. And then Lymon falls in love with him, and the two of them set about destroying Miss Amelia. There is an epic fistfight between Marvin and Amelia, a scene that goes on forever, senselessly, bloodily, the man and woman flailing away at each other. In the end, we can't tell whether to take *The Ballad of the Sad Cafe* realistically or mythically, and we suspect the filmmakers didn't know either. Directed by Simon Callow. (5/27/91) NR. **3, 80**

BRIGHT ANGEL—(1 hr. 34 min.; 1991) A naive farm-boy from Montana (Dermot Mulroney) and a world-weary young wanderer (Lili Taylor) become unlikely companions on a journey across the American West. R. **3, 51**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. Much of the direction is buffoonish, though there are moments. (2/5/90) NR. **81**

CITY SLICKERS—(1 hr. 47 min.; 1991) Reviewed in this issue. PG-13. **9, 9, 19, 19, 24, 32, 62, 85, 85, 150, 152, 155, 157, 160, 200, 200, 204, 206, 213, 217, 219, 300, 302, 304, 304, 306, 308, 313, 313, 315, 315, 315, 319, 401, 406, 406, 501, 503, 504, 505, 506, 513, 517, 517, 520, 523, 524, 524, 526, 527, 530, 532, 600, 606, 606, 608, 608, 610, 612, 616, 619, 621, 625, 625, 627, 700, 703, 706, 708, 714, 723, 724, 755, 759, 802, 816, 818, 820, 900, 902, 905, 905, 910, 920, 933, 934, 936, 937, 950, 952, 961, 961, 965, 965, 967, 967, 968, 972**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **14**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **10, 55**

DELUSION—(1 hr. 40 min.; 1991) While driving through Death Valley, an unsuspecting corporate type picks up two hitchhikers-cum-embezzlers on the lam with $240,000. R. **10**

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last—and insults just about everyone. NC—17. **521, 908**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **9, 20, 37, 60, 152, 155, 160, 200, 204, 214, 219, 222, 300, 301, 306, 313, 316, 318, 406, 503, 504, 505, 510, 517, 523, 527, 530, 601, 606, 608, 610, 611, 621, 625, 631, 634, 636, 702, 706, 708, 709, 714, 724, 755, 760, 803, 805, 815, 818, 900, 904, 912, 918, 933, 934, 938, 950, 953, 958, 962, 965, 969**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **18, 38, 83, 152, 160, 211, 218, 314, 319, 406, 500, 514, 522, 530, 606, 608, 625, 705, 709, 714, 715, 757, 816, 818, 900, 902, 904, 912, 934, 937, 961**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3**

DYING YOUNG—(1 hr. 50 min.; 1991) A working-class woman searching for a purpose is hired as a caretaker for an ailing, sheltered young man from a wealthy family. Directed by Joel Schumacher. With Julia Roberts and Campbell Scott. R. **7, 22, 41, 83, 155, 217,**

219, 300, 302, 304, 311, 319, 406, 708, 756, 956, 972

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EVERY OTHER WEEKEND—(1 hr. 40 min.; 1991) Camille has given up custody of her children in order to pursue an acting career. But an unexpected adventure, prompts her to give motherhood another chance. Directed by Nicole Garcia, with Nathalie Baye. NR. **55**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 522, 912**

FX2 — THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. **21, 36, 160, 309, 512, 513, 514, 533, 606, 608, 702, 908, 912, 953**

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride and discrimination. Directed by Joseph Vasquez. R. **18, 33, 222, 317**

HUDSON HAWK—(1 hr. 35 min.; 1991) Bruce Willis wears three earrings on his left ear. Or is it four? The exact number of gold bands adorning Willis's auditory member may be the only subject of interest in this smirking folly, a $50 million parody of action movies that makes no sense whatsoever. A calamity, a disaster, a fiasco. In that order. Directed (with much on-the-set interference) by Michael Lehmann. (6/3/91) R. **18, 33, 60, 160, 217, 219, 313, 319, 514, 533, 625, 634, 904, 965**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10, 38, 44, 630, 813**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81, 516**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **5, 19, 19, 26, 31, 31, 38, 52, 52, 68, 87, 87, 91, 152, 152, 156, 157, 160, 160, 208, 210, 211, 211, 213, 218, 218, 222, 307, 310, 310, 314, 314, 317, 500, 503, 505, 506, 510, 515, 519, 522, 530, 532, 603, 606, 608, 610, 621, 625, 631, 634, 635, 706, 715, 719, 753, 800, 807, 810, 902, 902, 904, 911, 922, 950, 962, 964, 965, 971**

KICKBOXER 2—(1 hr. 38 min.; 1991) Sasha Mitchell stars as a kickboxing teacher who turns pro to avenge his brother. With Michel Qissi. R. **18, 33, 33, 89, 150, 156, 157, 160, 200, 208, 211, 214, 216, 218, 222, 300, 304, 305, 307, 314, 316, 318, 506, 510, 512, 514, 516, 530, 600, 606, 608, 625, 631, 635, 753, 810, 815, 902, 904, 911, 932, 950, 961, 969**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **966**

LOVE WITHOUT PITY—(1 hr. 35 min.; 1991) In his first feature, the young writer-director Eric Rochand has made a lightweight and very pleasing bittersweet romantic comedy that draws on the new post-Marxist atmosphere in student-intellectual Paris. The hero, Hippo (Hippolyte Girardot), is a parasite—an ex-student pushing 30 who cadges off friends and family and wants nothing at all. Why isn't Hippo depressing, then? Hippolyte Girardot is handsome and graceful, and he looks at a woman with a sweet candor that promises adventure. He offers himself directly, and since he has no money, no job, no future, he seems almost recklessly romantic. Nathalie (Mireille Perrier), a beautiful and brilliant graduate student, is amused by him—he's more appealing than her earnest friends. The relationship of this odd couple is seen without sentimentality yet still seen as a romance. Transient pleasures, an appreciation of friendship and companionship, a sense of magic in the air, a willingness to make jokes but not to lean too heavily on them—insouciance and modesty and romantic hope link Rochand with Godard and Truffaut, even though the background has shifted. (6/3/91) R. **55**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 19, 26, 38, 42, 65, 512, 514, 521, 522, 606, 722, 753, 803, 808, 904, 907**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **10, 630**

NOIR ET BLANC—(1 hr. 20 min.; 1991) Claire Devers directs a disturbing film about masochism inspired by *Desire and the Black Masseur,* a short story by Tennessee Williams. NR. **11**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunklike yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **6, 63**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **12, 20, 22, 48, 152, 200, 214, 217, 219, 300, 304, 307, 311, 315, 321, 406, 500, 506, 509, 511, 514, 516, 517, 533, 600, 606, 608, 610, 611, 616, 618, 621, 625, 634, 702, 705, 706, 708, 714, 724, 757, 802, 805, 808, 900, 904, 912, 916, 934, 937, 961, 965, 967, 970, 972**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **81**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heart-breaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

MOVIES

PERFECTLY NORMAL—(1 hr. 44 min.; 1991) After his mother kills herself, Renzo Parachi (Michael Riley) withdraws from the world. It isn't until he meets Alonzo (Robbie Coltrane) that Renzo is able to live out his dreams. A comedy about friendship directed by Yves Simoneau. R. **11**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **37, 530, 918**

THE REFLECTING SKIN—(1 hr. 56 min.; 1991) A depiction of the desolate life in an isolated prairie town as seen through the eyes of eight-year-old Seth Dove. With Jeremy Cooper, Lindsay Duncan, and Viggo Mortensen. Directed and written by Philip Ridley. NR. **42**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) Reviewed in this issue.PG-13. **7, 7, 7, 19, 19, 26, 33, 33, 53, 53, 66, 85, 85, 155, 157, 160, 160, 204, 206, 210, 210, 213, 213, 217, 219, 219, 222, 300, 301, 306, 310, 317, 319, 319, 322, 401, 406, 406, 502, 503, 503, 505, 506, 507, 507, 517, 517, 520, 522, 524, 524, 528, 530, 530, 532, 603, 606, 608, 610, 610, 612, 612, 616, 619, 621, 625, 625, 627, 639, 700, 706, 706, 707, 714, 723, 723, 723, 724, 724, 756, 756, 764, 801, 809, 817, 818, 818, 819, 820, 900, 902, 905, 905, 920, 920, 922, 950, 956, 956, 958, 961, 961, 965, 972, 972**

THE ROCKETEER—(1 hr. 48 min.; 1991) Reviewed in this issue. PG-13. **10, 20, 26, 34, 55, 66, 85, 219, 304, 307, 319, 406, 724**

THE RUNNER—(1 hr. 34 min; 1985) The first Iranian film to be released post-revolution tells the story of a thirteen-year-old boy living in extreme poverty in the streets of the industrial port city of Abadan. NR. **1**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **14, 36, 309, 601, 521, 522, 533, 606, 608, 620, 623, 633**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do . . . *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **12, 18, 18, 24, 64, 79, 152, 160, 203, 210, 214, 215, 216, 219, 302, 304, 305, 315, 319, 406, 505, 507, 512, 517, 523, 524, 530, 534, 601, 606, 608, 610, 612, 613, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 801, 808, 809, 819, 820, 902, 905, 912, 922, 934, 936, 952, 953, 961, 965, 967, 970**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **38**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 36, 49, 160, 211, 218, 305, 314, 530, 753, 904, 962**

SWITCH—(1 hr. 42 min.; 1991) Blake Edwards's latest may have a wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. For all his sexual riffing, Edwards has utterly conventional ideas about what men and women are. What he's done in this movie is impose role-reversal jokes, some good, some bad, onto retro stereotypes. With Jimmy Smits. (5/20/91)R. **14, 38, 44, 511, 513, 522, 533, 611, 722, 816, 908, 953**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43, 534**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **533**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 9, 24, 40, 62, 85, 200, 206, 214, 219, 302, 303, 308, 312, 315, 319, 406, 505, 512, 517, 523, 524, 533, 606, 608, 610, 612, 616, 621, 625, 638, 703, 706, 708, 722, 724, 755, 801, 817, 818, 822, 902, 904, 917, 931, 933, 952, 961, 965, 970, 971**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **54, 309, 522, 935**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **10, 20, 26, 34, 55, 66, 85, 152, 160, 210, 215, 216, 219, 300, 302, 304, 305, 306, 314, 319, 400, 406, 504, 505, 508, 509, 512, 519, 523, 526, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 706, 709, 715, 718, 722, 753, 755, 759, 803, 816, 818, 819, 820, 904, 907, 917, 930, 933, 938, 960, 965, 968, 969, 970, 971**

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991) The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. G. **912, 968**

REVIVALS

THE ADVENTURES OF ROBIN HOOD—(1 hr. 45 min.; 1938) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band risking all to oust the wicked Prince John from Richard the Lionhearted's throne and save the oppressed Anglo-Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone, and Melville Cooper. Dir. Michael Curtiz and William Keighley. **47**

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **45**

THE FOUNTAINHEAD—(1 hr. 54 min.; 1949) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like "I want to feel your strength!" Dir. King Vidor. **8**

PHANTOM OF THE OPERA—(1 hr. 35 min.; 1989) A gory twist based on the famous novel about a murder at the Paris Opera House. With Robert Englund and Jill Schoelen. Dir. Dwight H. Little. R. **46**

SWEET SMELL OF SUCCESS—(1 hr. 36 min.; 1957) Perhaps the best movie ever made about New York, this marvelously atmospheric production captures the era when Times Square was the center of the city and a table at "21" was the most powerful spot in town. With legendary performances by Tony Curtis as a blackmailing press agent and Burt Lancaster as a power-mad columnist (based on Walter Winchell). Written by Clifford Odets and Ernest Lehman. Dir. Alexander Mackendrick. **1**

YOUNG AND INNOCENT—(1 hr. 20 min.; 1937) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, June 19

GETTING MARRIED—George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion. The director is Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $36 to $40. Previewing now prior to a June 26 opening. Play runs through September 1. At the **Circle in the Square,** 1633 Broadway on Fiftieth Street (239-6200). 2 hrs. and 25 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Michael Rupert, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Kay McClelland, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40-$60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—Music by Jule Styne, lyrics by Stephen Sondheim; directed by Arthur Laurents who wrote the book; plus the original Jerome Robbins choreography. Tyne Daly has the role of Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 and 3; $35-$55, except Wednesday matinees, which are $25-$45; through July 14. **Marquis Theater,** Broadway and 45th Street (307-4100). 2 hrs. and 30 mins. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler star in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, and Adam Arkin. Monday-Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50; through 6/22. Opened: 4/8/91. **Walter Kerr Theater,** 219 West 48th (239-6200). 2 hrs.

JACKIE MASON: BRAND NEW!—Jackie's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, and more. Tuesday-Saturday at 8 and Sunday at 3, $12-$32. Opened: 10/17/90. **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father leaves them and goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. Opened: 2/21/91. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. From 6/24: No more Sunday matinees, and there'll be an evening performance instead on Monday at 8. Opened: 3/12/87. 200 tickets available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. At the **Broadway Theater** , Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for a wealthy land-owner's son. Book and lyrics are by Lynn Ahrens, music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 mins. **IRLS**

PENN AND TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's regular repertoire, plus plenty of new stuff, including magic tricks, and sundry weird trappings. Tuesday through Friday at 8, Wednesday at 2, Saturday at 2, 6, and 9:30; $33 to $39.50. Opened: 4/3/91. At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (239-6200).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, with lyrics by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan, who won a Tony award for her performance) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, ad the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; Sunday at 3, $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2, $30 to $55. **St. James Theater,** 246 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday & Saturday at 2; Sunday at 3; $35-$45. Opened: 11/8/90. **Vivian Beaumont Theater,** Lincoln Center, 150 West Sixty-fifth (239-6200). 1 hr. and 30 min. **IRLS**

THE WILL ROGERS FOLLIES—A winner of six Tony awards, including best musical): Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. Featured in the cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8, Saturday and Wednesday at 2; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, 1564 Broadway and Forty-seventh Street (730-8200). 2 hrs. and 15 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $37.50. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

THE BALCONY SCENE—Will Calhoun's play, set in Chicago, focuses on two starcrossed lovers whose balconies are only a few feet apart, in a Chicago apartment building, set high among the clouds. directed by Michael Warren Powell. Featured in the cast are Cynthia Nixon, Jonathan Hogan, and William Fichtner. From 6/19; Tuesday through Saturday at 8, Saturday aat 2, Sunday at 3 and 7; $23 to $30. At **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

BERGMAN ON STAGE—*Classic drama directed by Ingmar Bergman:* Scandinavian stars Bibi Andersson and Erland Josephson, Peter Stormare, and Pernilla Ostergren lead the Royal Dramatic Theater of Sweden in a production of Eugene O'Neill's classic *A Long Day's Journey Into Night*, 6/18, 19, and 20. Performed in Swedish, accompanied by simultaneous English translation. $15 to $35. The drama is presented by BAM as part of the New York International Festival of the Arts. Academy of Music's **Majestic Theater** (half a block away from the Academy of Music), 651 Fulton Street, Brooklyn (1/718-636-4100).

BODY AND SOUL—A romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8, Saturday at 6 and 9, Sunday at 7; $20. At **The Courtyard**, 19 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

COMPLETE WORKS OF SHAKESPEARE (ABRIDGED)—The Reduced Shakespeare Company—Reed Martin, Jess Borgeson, and Adam Long—perform Thursday through Saturday at 8, Sunday at 3; 6/20, 21, 22, 23, at 8; $25. (Part of the New York International Festival of the Arts.) At the **Marymount Manhattan Theater**, 221 East Seventy-first Street (279-4200).

CRIME ON GOAT ISLAND—A revival of Ugo Betti's drama, set in a bleak wasteland about a seductive stranger whose arrival disrupts the lives of three involved women; directed by Moshe Yassur. Featured in the cast are Al D'Andrea, Tamara Daniel, Margit Ahlin, and Alison Brunell. Through 6/30; Thursday through Saturday at 8, Sunday at 3; $12. At the **Third Step Studio**, 412 West Forty-eighth Street (633-9760).

DIONYSUS—Based on the Euripides tragedy, *The Bacchae*, adapted by Tadashi Suzuki and performed in Japanese, with simultaneous translation (rental headsets). Thursday through Saturday at 8, Sunday at 3, 6/20 to 23; $16 to $20; part of the New York International Festival of the Arts. A Japanese Society presentation at the **Juilliard Theater**, Lincoln Center, 155 West Sixty-fifth Street (832-1155).

ENSEMBLE ONE-ACTER MARATHON—Series C (through 6/23): Sherry Kramer's *The World at Absolute Zero*. Ed Bullins's *Salaam, Huey Newton, Salaam*. Arthur Miller's *The Last Yankee*, and Bryan Goluboff's *Big Al*. Wednesday through Monday at 8, Saturday and Sunday at 3; $22. At the **Ensemble Studio Theater**, 549 West Fifty-second Street (247-3405).

ENCORE!—A musical revue based on songs from musicals presented by the theater; directed by Ran Avni. Tuesday through Thursday, & Saturday at 8, Sunday at 2 & 7; $22-$25; through 6/30. **Jewish Repertory Theater**, 344 East Fourteenth Street (505-2667).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ● ●

FOOD AND SHELTER—Kelly Coffield stars in Jane Anderson's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With Phillip Hoffman, T-F Walker, Isiah Whitlock jr., John Speredakos, Virginia Wing. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $18 and $22. **Vineyard Theater,** 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. With Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. From 6/18, Tuesday through Friday at 8:30, Saturday at 7 and 10, Wednesday at 2:30, and Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—Musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday through Thursday at 8, Friday & Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FRIDAYS—Henderson Forsythe and John Peakes star in Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; completing the cast are Kent Adams, Stephanie Madden, David Edward Jones, and Alice White; directed by Gus Kaikkonen. $22 to $24; Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $20; through 6/23. **Playhouse 91**, 316 East Ninety-first Street (831-2000).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20-$28; through 6/23. **Second Stage Theater**, 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill: First is Robert Patrick's *Host* features Harvey Fierstein as a writer haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) suddenly walks back into his life. Second: Harvey Fierstein's *Safe Sex*, featuring Fierstein and Workman as two lovers who get back together following a lengthy break-up. Both are directed by Eric Concklin. Wednesday and Thursday at 8, $18.50 to $27.50; Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $22.50-$32.50; through 7/14. **Actors Playhouse**, 100 Seventh Avenue South (564-8038).

THE HAVE-LITTLE—Migdalia Cruz's drama which follows a girl's journey from childhood to motherhood in the South Bronx, which she survives by virtue of her own inner strength and spirituality; directed by Nilo Cruz. Featured in the cast are Gabriella Diz-Farrar, David Roya, Divina Cook, and Marisol Massey. Wednesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $18 to $20; through 6/30. A Hispanic American Arts Center production in its Mainstage Theater, at the **INTAR Theater,** 420 West Forty-second Street (279-4200).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice & cathedrals of hypocrisy. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed. Through 6/28. **Charles Ludlam**, One Sheridan Square (691-2271).

JUNGLE OF CITIES—Bertolt Brecht's play, translated by Anselm Hollo, is an account of Chicago in 1912 where the main combatants fight to prove who's the better man; directed by A. M. Raychel. With Dean Fiore, Richard Ross, Julia Golden, Peter Leitner, Greg Hecht, Jack Warren, Steve Abbruscato, Leticia Ferrer. Thursday-Saturday at 8:30; $15; through 6/29. At the **Theater-Studio,** 750 Eighth Avenue (719-0500).

LANGUAGE OF THE SOUL—Musical conceived by and starring Cheryl Alexander in a range of styles, including jazz, blues, and popular contemporary music; directed by Sue Lawless. Tuesday-Saturday at 8:30; Sunday at 3:30 & 7:30; $15; through 7/14. **Theater Arielle**, 432 West 42nd Street (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. With Swoozie Kurtz, Anthony Heald, Christine Baranski, and Nathan Lane. Tuesday through Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; $35; through 7/21. A Manhattan Theater Club production at the **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. With Alexandra Gersten, Joseph Sivaro, Wayne Maugans, Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; $20 to $22. At the **Forty-fifth Street Theater,** 354 West Forty-Fifth Street (564-8038).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp amid the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday-Saturday at 8, Sunday at 3; through 6/30; $10. **Westside,** 252 West Eighty-first Street (874-7290).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; $25. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35. **Mitzi E. Newhouse**, 150 West 65th Street (239-6200).

THE NIGHT OF THE MURDERERS—Cuban playwright Jose Triana's piece stating that all families play games; but when they lead to danger, the games should end; alternate performances in English (Ana Maria Estrada, Gabriela Kohen, Bill Blechingberg) and Spanish (Ms. Estrada, Ms. Kohen, Manuel Arenas); directed by Manuel Arenas. English: Friday at 8, Saturday at 2, through 6/28; in Spanish: Saturday at 8, through 6/29; Sunday at 4, through 6/30. $12. A Ragos Group Theater production at the **Dualiy Playhouse**, 119 West Twenty-third Street (1/718-624-2920).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

III BARRON ROAD—Meredith Muncy's play takes place on a rainy Christmas Eve in a motel lobby in Texas, where a young girl sits and thinks about the events that have brought here there; directed by Mark Harborth. Featured in the cast are Timothy Williams, Andrew Frost, Margaret Mackey, Kate Schlesinger, Vanessa Hollingshead, and Robin Rothstein. Tuesday through Friday at 8, through 7/12; $15. At the **Wings Theater**, 154 Christopher Street (627-2961).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $29.50; through 8/4. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

OTHELLO—*Free Shakespeare in the Park* starts with Raul Julia in the title role and Christopher Walken as Iago; directed by Joe Dowling. Mary Beth Hurt plays Emilia and Kathryn Meisle is Desdemona. Others in the cast, among many more, are Torben Brooks, Jake Weber, Michel Gill, Frank Raiter, Miriam Healy-Louis, Dan Oreskes, Tom Hewitt, George Morfogen, and Christopher McHale. Tuesday through Thursday at 8; 6/21 through 7/14. FREE! Tickets are distributed, one per person, at 6:15 on the day of performance at the **Delacorte Theater**. Enter Central Park West at Eighty-first Street, or East at Seventy-ninth Street and Fifth Avenue. (861-7277).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted, about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/6/89. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $30 to $32. At the **Blue Angel**, 323 West 44th Street (262-3333).

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; $12; $30. A Playwrights Preview production at the **Mazur Theater**, in the Asphalt Green, 555 East 90th Street (996-7287).

PROM QUEENS UNCHAINED—Musical about a senior high prom queen competition at a public school in 1959. Book by Stephen Witkin, musical score with a wide range of fifties sound by Keith Hermann, lyrics by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, and James Heatherly. Tuesday through Friday at 8, Saturday and Sunday at 8:30 & 7; $33 (includes a bag lunch). **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on 1950s Hollywood movie actress Mary Dale (played by Busch) who finds out, to her horror, that she is married to a communist (Eedk!); directed by Kenneth Elliot. With Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansem, Mark Hamilton, Arne Kolodner. Tuesday-Friday at 8, Saturday, 7 & 10; Sunday, 3 & 7:30; $30-$32.50; from 6/21. **Lucille Lortel**, 121 Christopher St. (924-8782).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba.* Jacobo Langner's *Esperando La Carroza.* Dolores Prida's *Botanica.* Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna. Los Jibaros Progresistas,* Manuel Gonzalez's musical on a double bill with *El Huesped,* Juan Pedro Soto's play. *Mexico Romantico,* musical revue. Gian-Carlo Menotti's *El Consul.* Plays $15, musicals $20. (For schedule information phone theater.) Through 6/23, Grupo de Teatro Macunaima's *Nova Velha Estonia,* a fable for adults offers an unexpected psychoanalytic look at *Little Red Riding Hood* and the wolf, using a fusion of movement, gesture and an invented language that overcomes the language barrier, adapted by Antunes Filho ($20); Tuesday through Saturday at 8, Sunday at 7. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

SELLING OFF—Dody Goodman and Andrew Bloch head the cast of Harris Freedman's comedy about the world of a harried accountant who decides one extraordinary day to just chuck it all and start a new life, and not be influenced by his girlfriend, his ex-wife, his off-beat clients, his attorney, his manic partner, and of course his mother-in-law; directed by Gene Feist; Also featured in the cast are Larry Block, Janet Zarish, John Braden, John C. Vennema, Deborah Cresswell, Robert Stattel, and Sofia Landon. Tuesday through Saturday at 8, Sunday at 3 , Saturday and Wednesday at 2; $30. At the **John Houseman Theater,** 450 West Forty-second Street (967-9077).

THE SITUATION ROOM—Jim Neu's comedy has two market researchers from the damned who mistake three actors for ordinary citizens and make them subjects of a demographic research project. Featured in the cast are Neu, Mary Shultz, Roberta Levine, Terry O'Reilly, and Bill Rice. 6/19, 20, 21, 23, at 8; 6/22 at 8 and 10:30; $12. At the **SoHo Repertory Theater,** 46 Walker Street (869-3530).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's**, 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—A bubbling brimming musical (and a good deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, and Paula Lockheart (who wrote the music and lyrics); and the book is by Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $32.50. **Theater,** 17 Irving Place (228-0844).

STATE THEATER OF LITHUANIA—Repertory productions of *Uncle Vanya*, a stinging critique of Soviet society, and *The Square*, a parable of love and oppression; both are directed by Eimuntas Nekrosius. Performances are in Lithuanian with free simultaneous translation. Through 7/7; $30. Phone theater for dates and times of the two plays. A New York International Festival of the Arts production at the **Joyce Theater,** 175 Eighth Avenue (242-0800).

THE SUBJECT WAS ROSES—Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patreick Dempsey) who has come home from a World War II hitch to an uneasy reunion with his family; directed by Jack Hofsiss. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; $25 to $35; through 7/7. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 6/30. A Playwrights Horizons Theater production at its **Mainstage,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's award-winning play, with Robert Lansing, Matt Salinger, Matthew Ryan, Daniel Baum, and Phyllis Somerville, directed by Kevin Dowling. It tells of the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $22.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TALLEY AND SON—A revival of Lanford Wilson's play presenting twelve vibrant characters painting a canvas of life in a Missouri town as the Talleys deal with the effects of WWII and conflicts in the family; directed by Ike Schambelan. (Sighted and blind actors participate.) Tuesday through Saturday at 8, Saturday at 2:30, Sunday at 3 and 7; 6/18 through 30; $10. A Theater by the Blind production at the **Theater Off Park,** 224 Waverly Place (279-4200).

THE TRAGEDY OF MACBETH—Some of Britain's leading black actors from the Royal Shakespeare Company and the Royal National Theater perform here om the world premiere of this play, set in Africa against the background of recent political turmoil, conceived and directed by Stephen Rayne, for the N. Y. International Festival for the Arts. John Matshikiza and Caroline Lee Johnson play Macbeth and Lady Macbeth. 6/17, 18, 20, 21 at 8; 6/19, 22 at 2 and 8; 6/23 at 3; $25. At the **St. Bartholomew's Church,** Park Avenue between Fiftieth and Fifty-first Streets (307-7171).

TROUBADOR—Christopher Howatt heads the cast of a musical based on the life of Francis of Assisi and his merry band of saints and singers; lyrics by John Martin; score by Bert Draesel; directed by D. J. Maloney; dance sequences choreographed by Tom Ribbink. With Jack O'Reilly, Michael McLernon, Ann Schafley, Sarah Downs, Pressley Sutherland, David Haryman, Randy Mulder, Byron Allen, William Park, Steve Gilden, Danielle Hollywood, and Keith Heimpel. Tuesday-Saturday at 8, Sunday at 2:30; $20. At **UBU Theater**, 15 West 28th Street (564-8038).

WORKING ONE ACTS '91—A multi-cultural festival of plays about working people, with a cast of twelve: John Sayles's *New Hope for the Dead*, comedy about a down-and-out actress and a popcorn boxer; Laura Maria Censabella's *Abandoned in Queens*, about a father and son who come to terms with abandonment by their wife and mother; Suzan-Lori Parks's *Betting on the Dust Commander* tooks at marriage and horses through the eyes of a 1990 Obie winner; directed by Liz Diamond; and Genny Lim's *Bitter Cane*, about Chinese cane-workers in Hawaii in the 1880s; directed by Mark Plesent. $12; Tuesday through Sunday at 8, Sunday at 3; through 6/30. **Theater Row Theater,** 424 West Forty-second Street (279-4200).

OFF OFF BROADWAY

ANATOMY OF THE SEXES—*Brown Gals Rising*, written and directed by Cecelia Antoinette; David Bear Smith's *The Box*, directed by Wayne Jeffery Jelks, a choreopoem musical dealing with 5 different aspects of the African-American woman, with Denise Kelley, Kathi Bentley, Renee Joshua-Porter, Curtiss I. Cook, Renee Fleming; the second exploring differences between 3 African-American men trapped in an invisible box, with Tony Simmons, Charles J. Roby, Mark D. Kennerly. Thursday through Saturday at 8, Sunday at 3; $10; through 6/23; $10. At the **Theater 22**, 54 West Twenty-second Street (1/718-398-6426).

BANES' BROOD—D. Pausback's psychological drama tells about triplet brothers who are drawn back to the house in which they were raised to hear the reading of their father's will. Their conflict is rooted in a family secret, which when once revealed, causes an emotional disaster and ruin. The cast includes David Loar, J. C. Islander, and David Unger. Thursday and Friday at 8, Saturday at 2 and 8; through 6/29; $10. At the **Theater 603** in the Media Arts Building, 311 West Forty-third Street, sixth floor (614-9580).

THEATER

BOOMERANGST—Rita Nachtmann's unconventional comedy about a group of post-war babies, born in the sixties, married in the eighties, striving to make sense of themselves, their relationships, and the world they've helped to create; directed by Peter Bennett, with incidental music by Paul Lukena, Jr. Featured in the cast are Carl Zeliger, Christina Dockstader, Scott Shook, Lawrence Evans, Sarah Saltus, Susannah Julien, Suzen Murakoshi, and Eric Kornfeld. Thursday and Friday at 8, Saturday and Sunday at 2 and 7; $10; 6/20 to 23. At **Alice's Fourth Floor Theater**, 432 West Forty-second Street (874-4896).

CHARGE IT, PLEASE—Comedy, with book, music, and lyrics all by Carlos Gorbea, about two Puerto Rican widows who discover the world of credit cards and decide to paint the town red using those cards; directed by William Martin; choreographed by Dennis Dennehy. Featured in the cast are Mel Gorham, Fred Barrows, Joan Jaffe, Jeanette Toro, Iraida Polanco, Elisa Loti, and Alberto Guzman. In English: Wednesday through Friday at 8. In Spanish, Saturday and Sunday at 2:30 and 8; $10, $12, $15. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1794).

CLUB SODA—Leah Kornfeld Friedman's coming-of-age comedy that takes a look back to Brooklyn in the late 1940s; directed by Pamela Berlin; choreographed by John Carrafa. Featured in the cast are Dan Futterman, Danny Zorn, Aaron Harnick, Alanna Ubach, Katherine Hiler, Lenny Venito, and Patricia Mauceri. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $22. **WPA**, 519 West Twenty-third Street (206-0523).

COCO—A musical biography, in English, written and directed by Vincent Kyd, stars French stage and television comedienne Lisa Blary and addresses the problems faced by immigrants in America today. Set on a nightclub stage, play drifts between Coco's past and present. Featured in the cast is Michael Dashiell. Music is freely adapted from Jacques Brel, Edith Piaf, and the like. 6/16 at 7; Monday through Friday, 6/17, 18, 19, 20, 21 at 8; Saturday, 6/22, at 5 and 9; Sunday, 6/23, at 3 and 7; $10. At the **Judith Anderson Theater**, 410 West Forty-second Street (736-7930).

DUSE, DUNCAN AND CRAIG—Lemuel Borden's play about a trio's triumphs and tragedies, featuring James Moran, Maria Sucharetza, and Rita Crosby; directed by Cara Caldwell-Watson. Thursday through Saturday at 8, Saturday and Sunday at 2; $10; through 6/30. At the **Twenty-ninth Street Repertory Theater**, 212 West Twenty-ninth Street (465-0575).

THE EAGLE IN THE BUBBLE—Eyron Ayanoglu and Jiri Schubert's play, directed by the latter, is told by three liars and deals with degrees of allowable violence of daily survival in N.Y.C. and attempts to come to terms with life there on the fringes of society. Wednesday through Saturday at 7:30; $10; from 7/10 through 20. At the Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (598-0400).

EVENING OF ONE-ACTS—Four plays, written by William Inge, John Guare, Ralph Pape, and Robert Mearns; directed by John Depolito, John DiGennarro, and Chris Dolman. Featured in the casts are Karen Wexler, Sheila Farland, Gaetano Scognamillo, John Gadaska, Felice Schacter, Robert Ham, and Ann McGovern. 6/19 through 23 at 8; $10. At the **William Redfield**, 354 West Forty-fifth Street (769-3960).

A FLEA IN HER EAR—Georges Feydeau's comedy about a wild chase fueled by an array of jealous, lustful characters and violent revenge; directed by Derek Todd. With Seth Newfeld, David Frank, Martha Gilpen, Tricia Kiley, Blair Tuckman, Jack Hyman, Michael Gilpen, Dawn Hunter, Curtis Anderson, Lucky Salidar, Danielle Kenney, Timothy Harris. Wednesday-Saturday at 8, Sunday at 3; through 6/22; $10. **Synchronicity,** 55 Mercer Street (925-3960).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

FULL MOON AND HIGH TIDE IN THE LADIES ROOM—Marcia Hauffrecht's play wherein women, friends, strangers, waitresses, customers meet in a restaurant/bar bathroom where everything overflows. Friday through Monday at 7; $5; through 7/1. **Common Ground Theater**, 750 Eighth Avenue (969-8748).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

HIGHEST PRIZE—Nancy Wallace Henderson's play directed by John Sefakis, is a comedic treatment of the classic Penelope story. Wednesday through Saturday at 8, Sunday at 2, 6/19 through 23; $10. A Playwrights Active Cooperative Theater production at the **Alma Schapiro Center**, 605 West 115th (929-7770).

JACK DAW'S PARADISE—Carl Watson's play about characters, dispossessed, maybe insane, including the Birdman, Betty the Drag Queen, and Harry the Hermaphrodite, who drink themselves into a frenzy and bait each other down a murderous path; directed by John Morace. Featured in the cast are Jake Clark, Julius Klein, James Kowalczyk, Pierre Brulatour, Marisa Townshend, David Huberman, Steven D. Prestlanni, and Elmer Lang. Thursday through Saturday at 8:30, Sunday at 7:30; $8; 6/20 to 30. A Bad Neighbors Lycanthropy production at the **Playground,** 230 East Ninth Street (689-9357).

JOE EGG—A revival of Peter Nichols's black comedy, directed by Kim Sharp, is the story of a valiant married couple with a brain-defective child. Featured in the cast are Richard Carlow, Marion Chamow, Tony Cormier, Donna Niemann, Emma Nicole, Stephanie Nash. Thursday through Saturday at 8, 6/13 through 29; $10. At the **Good Shepherd-Faith Presbyterian Church,** 152 West Sixty-sixth Street (666-3955).

JUGGLING JESUS—Marc Firek's comedy with tragic implications; directed by Victoria McElwaine and Erik Novak. 6/28, 29, 7/3, 4, 5, 6, 10, 13 at 8; 6/30, 7/7 at 7, 7/14 at 2; $8. A By Gosh production at **The Synchronocity Space**, 55 Mercer Street (982-7040).

JULIUS CAESAR, SET IN AFRICA—Based on William Shakespeare's drama, adapted and directed by Rome Neal, and the action this time has been moved to Africa, and features an all-black cast of twenty-five, and is presented with traditional African drumming, dancing, and costumes. Thursday through Saturday at 7:30; $10; through 6/29. At the **Nuyorican Poets Cafe**, 236 East Third Street (465-3167).

KAISER! KAISER! KAISER!—Guy Bernotas's comedy follows Prince Knud from a defunct kingdom in his flight to seek freedom from court life in 1960 New York City; directed by the author; with a cast of fourteen (including the writer/director). Wednesday, Friday, and Saturday at 8, Sunday at 2; through 6/30; $10. A Neurotic Theatrical Company production at the **Gene Frankel**, 24 Bond Street (242-3657).

LES BELLES SOEURS—It's in English, don't be scared. Michel Tremblay's play features a cast of fourteen actresses portraying a community of women obsessed with dreams of escape from their banal, convention-bound lives; directed by Janice Hoffman. Tuesday through Saturday at 8, Sunday at 7; through 6/23; $10. A First Stages Production (a new company founded to showcase plays for, by, and about women), at the **Broome Street Theater**, corner of Broome Street and Varick Street (912-0604).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

THE NONPAREIL—Maggie Kulik's comedy, adapted from Jane Austen's novel *Emma*, focuses on Emma, the matchmaker (Katrina Ferguson), scheming to find a suitable husband for her poor-as-a-church-mouse cousin (Lydia Franco); directed by Dan Roentsch. Featured in the cast are Stephen Byers, Christopher Knott, John Behan, Kelly Kimball, Bruce de Torres, Melanie Johnson, and Steve Crow. Thursday through Sunday at 8; $10; through 6/23. A Promethean Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

PACK UP YOUR TROUBLES—A one-man musical, written and performed by John David Westfall, takes audience back to the era of Vaudeville. Story is based on actual events in the life of a World War I veteran. 6/17 and 18 only; $8. At the **Synchronicity Theater,** 55 Mercer Street (925-5240).

PORTRAIT OF DORA—Helene Cixous's play tells the story of Freud's world and how it shaped his theories of modern psychoanalysis; directed by David M. Kronick in an English translation by Anita Burrow. The cast includes Giselle Liberatore, Emily Tetzlaff, Brad Campbell, Tom Dale Keever, and Peter Kisiluk; original music is by Doug Cuomo. 6/19, 20, 21, 22; 6/26, 27, 28, 29, at 8; 6/23 & 30 at 3; $10. At **One Dream Theater**, 232 West Broadway (1/718-398-8189).

RED SKY—Robert Dominguez's play, directed by Antonio Valente, is the story of the fatalistic relationship between a small-time hood on the lam and his bitter stepson. With John Vargas, David Anzuelo, Robert Petito, Steve Aronson, Vinny Pastore, Michael Artura, Benny Nieves, Sal Condoluci, Angie Krirstic, Steven Fucile, Tony Cucci, Manny Melendez. Friday & Saturday at 8, Sunday at 3; $10; through 6/30. **Saval** , 101 Murray Street (571-7594).

RICHARD II—Stephen Broker has the title role in the Shakespeare history play, and Derek Johnson plays Bolingbroke who became in after years Richard IV; directed by Fred Fondren. With Walter Walker, Gladys Fleischman, Mark Briggs, Robert Romas, Michael Boland, Kelly Kirby, Anthony Ferguson, Fred Fondren, and Robert Baumgarner. Thursday, Friday and Saturday at 8; $10; through 6/29. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SATAN NEVER SLEEPS—Play by Ronald Wyche explores how the devil intervenes in our daily lives, often with our permission. It has a contemporary yuppie setting; directed by Marjorie Moon. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 6/30. **Billie Holiday Theater**, 1368 Fulton Street (Restoration Center), Bklyn (1/718-636-0918).

SHORT COMEDIES—First: Kevin Kling's *21A*, with Bob Kirsh as the driver of eight passengers on a bus; directed by Paul Walker and Fred Siegel. Second: Jay Derrah's *Pulling Teeth,* about two former lovers united and trapped in their dentist's waiting room; with Stephen Singer and Marsha McKay; directed by Larry Pine. Through 6/22 at 8; FREE (donations welcome). **Studio Tisch**, 721 Broadway, fifth floor (998-1921).

SKY WOMAN FALLING—Toby Armour's play dramatizes the life story of Mary Jemison, a colonial girl who was captured by Indians in the 1750s, assimilated into Seneca Life, and never rejoined white society; directed by Muriel Miguel. Jemison, in three stages of her life, is portrayed by three Native American actresses, Lisa Mayo, Hortensia Colorado, and Muriel Borst. Thursday-Sunday at 8, through 6/23; $5. **Theater for the New City,** 155 First Avenue (254-1109).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday & Saturday at 8, through 6/29; $10. **Dick Shea's**, 100 East 16th Street (243-6542).

THIEVES' CARNIVAL—Jean Anouilh's 1932 farce, riddled with pickpockets, dangerous masquerades, seductions, deceptions, and true love; directed by Anne de Mare. With Colleen de Salvo, Alfred Preisser, Sandy Walge. Wednesday-Saturday at 8; $10; through 7/6. An Independent Theater production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake.The cast features Rick Pasqualone and Sharon Angela. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWELFTH NIGHT—Shakespeare's comedy in a modern Carnival atmosphere, with a live band playing the Bard's songs set to dixie-land jazz and ragtime; directed by Peter Royston. With a cast of 17. Wednesday-Sunday at 8, Saturday & Sunday at 2; through 6/23. At **Playhouse 125**, 125 West 22nd (1/718-499-0433).

TWO PLAYS—Harvey Huddleston's *Place on Pierpont* enters the world of a slum lord, his tenants, and their bizarre existence. Nava Semel's *The Child Behind the Eyes* explores a woman's strength, anguish, and joy, in mothering a Down's Syndrome child. Through 6/23, at 8; $10. A Red Earth Ensemble production at the **Westbeth Theater**, 151 Bank Street (777-4317).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MARCEL BROODTHAERS—Prints and multiples executed from 1964 until his death in 1976; through 7/3. Werner, 21 E. 67th St. (988-1623).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960–63 that represent a radical shift in the artist's development; through 6/29. Gagosian, 980 Madison Ave. (744-2313).

WARNER FRIEDMAN—Landscapes painted on canvases shaped after sculptures by Sol LeWitt and Tony Smith; through 6/21. Schillay & Reys, 305 E. 63rd St. (355-5710).

ELLIOT GREEN—Figurative abstract paintings with imagery drawn from dreams and fantasies; through 7/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

WINSLOW HOMER/EDWARD HENRY POTTHAST—Watercolors, drawings, and an etching, executed between 1878 and 1885/Works on paper by this American Impressionist. Through 6/28. Spanierman, 50 E. 78th St. (879-7085).

GREG HULL—Watercolor studies of tropical flowers and plants; through 7/6. Mathes, 851 Madison Ave. (249-3600).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

CLAUDE MONET—Paintings from his water-lily series; through 6/29. Elysium Arts, 28 E. 78th St. (628-3822), Tue.–Sun. 10–5.

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

KENNETH NOLAND—Recent paintings on canvas mounted onto hollow core doors that are stacked vertically or horizontally, in a series titled "Flares"; through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ZHU QUIZHAN—Ink paintings from 1960 to the present by this 99-year-old Chinese artist; through 6/22. Wender, 3 E. 80th St. (734-3460).

ZELIG SEGAL—Silver sculptures, paintings, and drawings that draw inspiration from Jewish sources; through 6/29. Urdang, 23 E. 74th St. (288-7004).

57th Street Area

HANNO AHRENS/JAMES BARSNESS—Sculptures that incorporate carved wood, plaster, roofing tar, and other materials/Large-scale paintings on canvas drop cloths. Through 7/13. Frumkin/Adams, 50 W. 57th St. (757-6655).

ERIK ANDRIESSE—Paintings based on nature that are stripped of romantic illusions and cultural references; through 6/29. Tilton, 24 W. 57th St. (247-7480).

DANIEL BEN-SHMUEL BARRETT—Recent steel sculptures; through 6/22. ACA, 41 E. 57th St. (644-8300).

LUIS CABALLERO—Twelve large-scale color drawings of the male figure; through 7/12. Haime, 41 E. 57th St. (888-3550).

VALENTINA DUBASKY/LYNNE FREHM—Paintings of birds in abstract habitats/Gestural abstract paintings. Through 6/29. Siegel, 24 W. 57th St. (586-0605).

JED GARET—Recent paintings; through 6/29. Miller, 41 E. 57th St. (980-5454).

FRANCES HYNES—Recent figurative paintings; through 6/21. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT INDIANA—A retrospective of prints; through 6/30. Sheehan, 41 E. 57th St. (888-4220).

ANTONI MIRALDA—An enormous belt that is part of his "Honeymoon Project" and includes the names of various products and foods exchanged between America and Spain after Columbus's second visit to America; through 7/3. Solomon, 724 Fifth Ave. (757-7777).

GREGOIRE MULLER—Paintings of swimmers in which the water becomes an abstract field and a metaphor for the qualities of paint; through 7/12. McCoy, 41 E. 57th St. (319-1996).

PETER SCHLESINGER—Narrative paintings that depict landscapes on his property, plus ceramic pots that share some of same characteristics as his paintings; through 6/26. Tatistcheff, 50 W. 57th St. (664-0907).

BERNARDA BRYSON SHAHN—Paintings, drawings, prints, and illustrations executed between 1931–1991 by this artist who painted murals for the WPA and was married to Ben Shahn; through 7/26. Midtown Payson, 745 Fifth Ave. (758-1900).

CARROLL TODD—New welded bronze sculptures; 6/25–7/20. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961–1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, and others; through 6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

CARL AFFARIAN—Paintings, drawings, and sculpture; through 7/6. Lipton, 67 Prince St. (925-7140).

CAROLE ALTMAN/PETER MINO—Recent abstract paintings by both; through 7/9. Kelly, 591 Broadway (226-1660).

ALPHONSE BORYSEWICZ—Paintings and sculpture that deal with issues of the divine and mankind's spiritual history; through 6/29. Anderson, 63 Thompson St. (431-8547).

JACKIE BROOKNER/BRENDA GOODMAN—Large, organically-shaped sculptures constructed from copper, wax, hay, and burlap/Paintings that address ecological and environmental concerns. Through 6/22. Auchincloss, 558 Broadway (966-7753).

GARY BROTMEYER—Collages, drawings, and objects; through 6/29. Miller, 138 Spring St. (226-1220).

JAIME DAVIDOVICH—A multi-media installation that examines global attitudes through a series of tableaux constructions with video, sound, and visual elements; through 7/13. Exit Art, 578 Broadway (966-7745).

NANCY DAVIDSON/STEVEN DICILLO—Rubbings of household items such as irons, bedspreads, and envelopes, on paper and fabric/Paintings that are reinterpretations of functional objects around the home. Through 7/10. Pearl, 420 W. Broadway (966-5506).

BLAIR DRAWSON—Symbolic figurative paintings; through 6/29. Lustrare, 176 Prince St. (274-1880).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

SHARON FALK—Charcoal and acrylic drawings built up of layers of paper mounted on canvas; through 7/14. New York Open Center, 83 Spring St. (219-2527), Mon., Thu., Fri. 1–5.

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

JUDITH DIMITRIA FLEISHMAN—Recent paintings and objects that explore dreams, desire, and death; through 6/22. Theodore, 580 Broadway (274-8260).

FREDERICK FRAZOWATZ—Abstracted landscapes, seascapes, and views of clouds on canvases that are twelve inches high and forty feet long; through 6/29. Ingbar, 578 Broadway (334-1100).

CHARLES GAINES—Conceptual works with photography that deal with language and numbers; through 6/22. At Weber, 142 Greene St. (966-6115) and Castelli, 578 Broadway (431-6279).

WYN GELEYNSE—An installation that incorporates optical devices and projected images; through 6/29. 49th Parallel, 420 W. Broadway (925-8349).

JOHN GUNDELFINGER—A memorial exhibition of paintings and gouaches of the Delaware Valley; through 6/26. Perlow, 560 Broadway (941-1220).

PRO HART—Paintings of the Australian outback; through 6/29. Pyramid, 568 Broadway (431-3270).

TEUN HOCKS—Hand-painted photographs that examine the absurdity of the human condition; through 6/30. P.P.O.W, 532 Broadway (941-8642).

NICHOLAS HOWEY—Recent abstract paintings; through 6/28. Greenberg Wilson, 560 Brodway (966-2024.

PELLO IRAZU—Minimal wood and formica constructions painted in bright colors that refer to familiar everyday objects; through 6/22. Weber, 142 Greene St. (966-6115).

HEDY KLINEMAN/DUGGY FIELDS—Images of political upheaval in Eastern Europe and Buddhas in various states of bliss/Large canvases and smaller works on paper; 6/20–7/20. Rempire, 121 Greene St. (979-1111).

LOUISE LAWLER—Photographs of recent art auctions at Sotheby's and Christie's with additional text; through 6/22. Metro Pictures, 150 Greene St. (925-8335).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

PAUL ETIENNE LINCOLN—An installation that is a tribute to Madame Pompadour and the Encyclopedists; through 6/29. Burgin, 130 Prince St. (219-8379).

DALTON MARONEY—Painted wood sculpture; through 7/5. Foster Goldstrom, 560 Broadway (941-9175).

PAM MCCORMICK—Recent sculpture; through 7/7. Museum of Art for Art's Sake, 240 Centre St. (925-0644), Tue.–Sat. 12–5.

MIEKO MIZUSHIMA/TAKESHI MIZUSHIMA—Contemporary calligraphy/Recent paintings. Through 6/29. Humphrey, 594 Broadway (226-5360).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; through 6/29. Nosei, 100 Prince St. (431-9253).

YIGAL OZERI/MICHAL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

MICHAEL REES—Sculptures made with construction materials such as plaster, metal studs, wire, and clay;

through 6/29. 303, 89 Greene St. (966-5605).

PETER SCHUYFF—New paintings; through 6/29. Kasmin, 580 Broadway (219-3219).

BARBARA SCHWARTZ—Recent prints titled "Prescoprints"; through 6/29. Solo, 578 Broadway (925-3599).

CLAUDE SIMARD—A sculpture installation; through 7/3. Shainman, 560 Broadway (966-3866).

ELENA SISTO/PETER MCCLENNAN—Drawings/Photographic portraits of the city's homeless. Through 7/3. Van Eck, 420 W. Broadway (219-0717).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

ROBERT THERRIEN—A sculptural installation; through 6/22. 65 Thompson, 65 Thompson St. (219-2219).

YVONNE THOMAS—Recent abstract paintings; through 6/29. Briet, 558 Broadway (334-0433).

RICHARD TOBIAS—Paintings from the past eight years installed in sites that highlight their relationship to architecture; through 7/12. Alexander, 59 Wooster St. (925-4338).

LEE TRIBE/SHARON HORVATH—Abstract welded steel sculptures/Paintings that combine figuration and landscape. Through 7/26. Munroe, 130 Prince St. (226-0040).

COSIMA VON BONIN—Projects that are influenced by other artists' projects— almost like collaborations—and a film titled "The Marriage Pilgrimage (Die Frohliche Wallfahrt)"; through 7/6. Rosen, 130 Prince St. (941-0203).

DAVID WEINRIB—Recent sculpture; through 7/20. Steinbaum, 132 Greene St. (431-4224).

FRANZ WEST AND MATHIS ESTERHAZY—New collaborative sculptures; through 6/22. Wingate, 578 Broadway (966-5777).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

Other

LARRY GRAY—Romantic paintings of industrial landscapes; through 6/29. The Gallery, 30 Bond St. (505-9668).

FAITH RINGGOLD—A 25-year survey of paintings, sculpture, and "story quilts"; through 6/26. Hostos Art Gallery, Hostos Community College, 500 Grand Concourse, Bronx (518-6666), Mon.–Thu. 10–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

BERRY-HILL—11 E. 70th St. (744-2300). "A Sense of the Everyday: American Genre Painting, 1820–1940," with works by Anshutz, Edmonds, Mount, Curran, Glackens, Homer, Robinson, others; through 6/28.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Elegant Lives," with works by American and European artists executed between 1875–1910, including Anshutz, Beraud, Cassat, Chase, Hassam, MacMonnies, Robbe, Tissot, Whistler, others; through 8/2.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; through 6/26.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; through 7/26.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

RALPH—43 E. 78th St. (288-5222). Sculptures by Caro, Lipski, Locke, Skomski, Smith, Stankiewicz, paintings and works on paper by Chaissac, Oldenburg, Ossorio, Tucker; through 6/30.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). "Fabricators," with sculpture by Currie, Deacon, Duff, Fasnacht, Keister, Puryear; through 6/27.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440), Mon.–Sat. 10–6. "The Eternal Male: Ares and Pluto," with paintings that explore "maleness" by Bogaev, Daub, Haney, Rovegno, The Tinklers, Witkin, others; through 6/22.

JOSEPH—745 Fifth Ave. (751-5500). "The Architect's Collection," with works by Eisenman, Gehry, Sottsass, Stern, Venturi, others; through 6/30.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

LELONG—20 W. 57th St. (315-0470). Works by artists who integrate natural materials into their work, including Goldsworthy, Laib, Laudi, Lipski, Long, Mendieta, Newman; through 7/26.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). "Retrieving the Elemental Form," with works by Amenoff, Graves, Hartley, Kahn, Surls; through 6/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; through 6/29.

URBAN CENTER—457 Madison Ave. (753-1722). Photographs, drawings, video, sculptures, and models by the seven winners of the Tenth Annual Young Architects Competition; through 6/24.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacquette, Mangold, Winters; through 8/2.

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Beyond Esthetics," with works by Angle, Aufiery, Bliss, Camp, Keating, McCabe, Miraglia, Neumaier, Wood, others; through 6/22.

ART IN GENERAL—79 Walker St. (219-0473). Works by Leone & MacDonald, Ligon, Saalfield, Taylor, Van Allen, Weinperson, Woodson; through 6/29.

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; through 6/29.

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Fishman, Groom, Kalina, Lee, Row; 6/27–7/22.

BACE—584 Broadway (925-3989). Furniture made by artists for their own use, by Antonakos, D'Arrigo, Doyle, Fane, Holl, Porcaro, Zimmerman, others; through 7/13.

BAER—476 Broome St. (431-3631). "The Library," with works by Barth, Brauntuch, Deutsch, Ess, Mullican, Tansey, Wasow, Zalopany, Zwack; through 6/29.

BAGHOOMIAN—555 Broadway (941-1410). "Figuring Abstraction," with works by Basquiat, Bowes, Condo, Henning, Row, Snyder, Stephan, others; through 7/21.

BEITZEL—102 Prince St. (2863). Invitational show with works by Goodman, Huddleston, Rawls, Wixted; through 7/3.

CONDESO LAWLER—76 Greene St. (219-1283). Invitational group show with works by Furbeck, Maltz, Lo Monaco, Pearson; through 6/29.

COOPER—155 Wooster St. (674-0766). "Sculpture from the 70s," with works by Andre, Benglis, Chamberlain, Di Suvero, Flavin, Judd, LeWitt, Shapiro; through 6/28.

COOPER—149 Wooster St. (674-0766). "A Bestiary" with text by Bradford Morrow, and prints by Amenoff, Brown, Chase, Hashey, Hurson, Phelan, Storey, Stuart, Winkfield, others; through 6/28.

COWLES—420 W. Broadway (925-3500). Works by eight Soviet artists, including Chuikov, Faibosovitch, Kabakov, Kopystiansky, others; through 6/29.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, LeWitt, Sicilia; through 6/29.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

CAVIN MORRIS—560 Broadway (226-3768). "Redemption Songs II: Spirit Works from the Black Diaspora," with works by Boza, Harvey, Elliott, Liautaud, Sparrow, others; through 7/3.

DONAHUE—560 Broadway (226-1111). Works by Barke, Cyphers, Engel, Lee, Mekul, Miller, Mooney, Petri, Rose, Schmit; through 7/31.

DORSKY—578 Broadway (966-6170). Prints by Christo, Johnson, Katz, Morris, Rauschenberg, Rivers, Rosenquist, Ruscha, Warhol; through 6/29.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; through 7/31.

GIBSON—568 Broadway (925-1192). "Eurocard," with works by Armleder, Bijl, Bosslet, Katase, Lavier, Leccia, Mosset, Robbe, Staehle; through 6/29.

GOOD—532 Broadway (941-8066). Works by Haynes, Howey, Humphries, Lucas, Ostendarp, Usle, Wittke, others; through 7/19.

HEARN—39 Wooster St. (941-7055). Works by Scher, Faust, "J. St. Bernard"; through 6/29.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

JAMISON THOMAS—588 Broadway (926-1055). New works by Buehler, Flechemuller, Hutchison, Kroll, Stotik, other; through 7/26.

KATZEN—475 Broome St. (966-4469). Works by Arat, Charles, Fishman, Felderman, Salazar, Trombetta; through 6/23.

LEDISFLAM—584 Broadway (925-2806). Sculpture by Whitehead, abstract paintings by Christmas, Mannarino, White, Wilson; through 7/3.

LEE—588 Broadway (966-2676). Works that respond to the urban environment, in various media, by Biemann, Bourodimos, Cheang, Combs, Dikeou, Gran Fury, Kalpakjian, Phillips, Wojnarowicz; through 6/29.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; through 6/21.

LEVY—415 W. Broadway (941-0009). "Pools" with works by Bartlett, Clemente, Feher, Fonssagrives, Mitrotti, McKenzie, Rivers, others; through 7/31.

LOUVER—130 Prince St. (925-9205). Works by Clemente, Dorner, Iglesias, Mol, Sarmento; through 7/3.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Carpenter, Herold, Kelley, Kessler, Kippenberger, Krebber, Noland; through 7/26.

MARCUS—578 Broadway (226-3200). Works by Davies, Fraser, Powley, Tomney; through 7/3.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PENINE HART—152 Wooster St. (702-7952). Works by Ghiz, Gimblett, Kezur, Mannarino, Stevens, Umlauf, Williams; through 7/21.

ROSENBERG—155 Wooster St. (431-4838). "The Painted Line," with works by Ball, Grafelman, Mulhern, Seidl; through 7/26.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SERMAS—19 Greene St. (431-5743). "Geometric/Architectonic," with paintings and drawings by Brody, Giuffrida, Stone, Svenningsen, Thompson; through 6/26.

SHAPOLSKY—99 Spring St. (334-9755). Works by Jagger, Nonn, Mackiewicz; through 7/15.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAEMPFLI—415 W. Broadway (941-7100). Monotypes by Bukovnik, Kaish, Magee, Weber; through 6/28.

STAIB—8 Greene St. (941-5977), Tue.–Fri. 11–6. Sculpture by Hardinger, Tribe, Tucker, Yamaguchi; through 7/26.

STARK—594 Broadway (925-4484). "Painting Into Object," with works by Amar, Arends, Gianakos, Kamitake, Ricatto, Thatcher; through 6/29.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Seeing Through 'Paradise': Artists and the Terezin Concentration Camp"; 6/21–8/2.

TOLL—146 Greene St. (431-1788). "Sweet Dreams," with works by artists who incorporate stuffed animals in their works as symbols for something else, including Dion, Gianakos, Messeger, Palestine, Phelan, Wegman; through 6/29.

TWINING—568 Broadway (431-1830). "Summer in the City is Red, White, and Blue," with works by Calder, Dehmer, Hofmann, Israel, Lachaise, Voulkos, Willis; through 7/30.

WEISS—68 Laight St. (925-7313), Sat. 1–6. "Honour the Land," with works by Ambrico, Cronbach, Grajales, Graupe-Pillard, Handorff, Tobias, Vaux, others; through 7/20.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Luis Caballero *Drawings*, General Idea *AIDS (Reinhardt)*, Hope Sandrow *Response (mounted)*"; through 7/12.

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; through 6/23.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (360-2726). "Discoveries VI: The City's Underknown Older Artists"; through 6/29.

METLIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. "Project Rembrandt 1991–1992: Against the Odds," with works by Barron, DeWitt, Finch, Lewis, Newman, Wexler, others; through 7/13.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING AND SCULPTURE—8 W. 8th St. (673-6466)., Mon.–Fri. 10–6, Sat. and Sun. 10–4. "1990–1991 Scholarship Exhibition."

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

WHITE COLUMNS—154 Christopher St. (924-4212). "Deep End," a new installation by Fred Tomaselli; "Inventory," an Artist's Book published by White Columns; "Lost and Found Painting," with works by Buckbee, Josephs, Lundsaher, Trager, Wanklyn; "White Room Program," with works by Conley, Duyck, Timpson; through 6/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

TINA BARNEY AND TINA HOWE—A collaborative book titled *Swimming*, with nine new photographs by Barney and a short play by Howe, published by the Library Fellows of The Whitney Museum; through 7/12. Borden, 560 Broadway (431-0166).

SAM BERANBAUM—Color photographs of flowers; 6/20–7/31. Camera Club of New York, 853 Broadway (260-7077).

JAMES CASEBERE—New photographs and lightboxes; through 7/6. Klein, 594 Broadway (431-1980).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; through 7/31.

JOHN FLATTAU—Black-and-white photographs taken in Europe, primarily in Paris, over the past six years, of interiors, nudes, and still life; through 6/29. Witkin, 415 W. Broadway (925-5510).

DEBORAH FREEMAN—Recent black and white photographs that explore appearance and reality; through 7/12. Athena, 38 E. 57th St. (832-0724).

STALEY-WISE—560 Broadway (966-6223). Photographs of musicians, taken between 1930 to 1960, by Gahr, Halsman, Horst, Seeff, P. Stern; through 7/6.

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; through 6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/28: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 7/28: "Joan Logue: Video Portrait Gallery."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/28: "Lynn Hershman's Interactive Video Installation 'Deep Contact.' "

LAURIE LAMBRECHT—Color portraits of artists—Larry Rivers, Lynda Benglis, Eric Fischl, Donald Sultan, and others—taken in the Hamptons, and still lifes; through 7/25. Plumb, 81 Greene St. (219-2007).

LORENCE-MONK—568–78 Broadway (431-3555). Photographs by Brian Weil and Berenice Abbott; "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

SALLY MANN/STEPHEN SHAMES—Large-format black and white portraits of children/Documentary photographs of children living in poverty. Through 6/29. Aperture, 20 E. 23rd St. (505-5555).

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. The 16th annual "Rated X" show, with photographs by Kertesz, Kroll, Lynnes, Mapplethorpe, Marcus, Montanari, Polen, Sprinkle, Witkin, others; through 7/27.

NIKON—620 Fifth Ave. (353-3110). Photographs from *Life* magazine taken between 1978–1991; through 6/22.

OLIVIA PARKER—Large-scale photographs of chromosomes, circuit boards, metal piping, portrait busts, tin toys, shells, prisms, and bits of pottery; through 6/30. Sikkema, 155 Spring St. (941-6210).

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

SETON SMITH—Recent large-scale Cibachrome prints of images from nature; through 6/22. Cugliani, 508 Greenwich St. (925-8792).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin-/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

ART IN GENERAL—79 Walker St. (219-0473). 6/22 at 6: Rumiko Tsuda in "American Art Ceremony for Peace Shrine," in Cortlandt Alley, next to Art in General. Free.

LA MAMA ETC.—74A E. 4th St. (254-6468). 6/20–22 at 10: "The Women of W.O.W.," a festival of Lesbian performance with Split Britches, Lisa Kron, others. $10–$12.

P.S. 122—150 First Ave. (477-5288). 6/19–23 at 8: "Stitsha." $12. 6/20–23 at 9:30: Oscar McLennan in "McLennan Alone." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 6/19–22 at 8: Open Stage/Obala presents "Tattoo Theater." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeki Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29:

SOLUTIONS TO LAST WEEK'S PUZZLES

H	E	A	V	I	E	S	T		V	I	E	W	E	D
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ART

"Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9: Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m-.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. 6/20–9/15: "America's Flower Garden." 6/20–9/22: "Harry Lieberman: A Journey of Remembrance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 7/7: "In Sharp Focus: Hyper Realism."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." Through 8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." Through 7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." Through 6/23: "1991 Whitney Biennial, Fourth Floor." Through 6/30: "1991 Whitney Biennial, Third Floor." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 6/19–8/30: "Constructing American Identity."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/25 at 2: "American Decorative Arts." On view from 6/22.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/20 at 6: "Animation Art." On view from 6/15. 6/21 at 10 a.m.: "Collectibles, Including Entertainment Memorabilia." On view from 6/15.

DOYLE—175 E. 87th St. (427-2730). Next auction on 6/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/19 and 6/20 at 10:15 a.m. and 2: "The Nelson Bunker Hunt Collection of Greek and Roman Coins." On view from 6/15. 6/19 at at 10:15 a.m.: "Arcade Auctions: Antiquities and Pre-Columbian Art." On view from 6/14. 6/20 and 6/21 at 10:15 a.m. and 2: "Watches." On view from 6/15. 6/21 at 10:15 a.m. and 2: "The William Herbert Hunt Collection of Byzantine Coins." On view from 6/14. 6/22 at 10:15 a.m. and 2: "Animation Art." On view from 6/15.

SWANN—104 E. 25th St. (254-4710). 6/25 at 1: "Hebraica & Judaica." On view from 6/20.

TEPPER—110 E. 25th St. (677-5300). 6/20 at 7: "20th-Century Paintings, Watercolors, Drawings, Prints, Sculpture, and Photographs." On view from 6/19.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, June 19

MANHATTAN PHILHARMONIC, Eph Ehly and Arthur Holton guest conductors. Haydn's "Little Organ Solo" Mass; Mozart's *Regina Coeli;* Honegger's *King David.* Soloists: Evelyn de la Rosa, Denise Woods, Daniel Harper, Richard Crist. Carnegie Hall at 8. $19–$29. Free prelude concert at 7: All-American Youth Choruses, Ellen Burt conductor.

BACH ARIA GROUP, Samuel Baron conductor; with harpist Susan Jolles, trombonist Ronald Borror. Mozart, Bach, Stravinsky. 92nd Street Y at 8. $10, $15.

GRUPO SEMA (U.S. debut)—Cantigas and canciones of medieval Spain. Merkin Concert Hall at 8:30. $15.

"PLAYING AGAIN"—Pianist Allen Schoer plays works by Chopin, Liszt, Debussy, Rachmaninov. AIDS benefit. Triplex Theatre, BMCC, 199 Chambers St. (618-1980), at 8. $20.

SUMMER SING-IN—St. George's Chorale Society. Kenneth Dake directs the audience in Britten's *Rejoice in the Lamb* and Mozart's *Coronation Mass.* St. George's Chapel, 290 E. 16th St. (460-0940), at 7:30. $5.

BAND AND ORCHESTRAL INSTRUMENTS FOR LUNCH—Yamaha Communication Center Show Room, 142 W. 57th St., at 1. Free. Today: Jazz cornetist Warren Vache Jr. and his trio.

MIDTOWN JAZZ AT MIDDAY—Vocalist Sandy Stewart, pianist Bill Sharlop, bassist Tom Sharlop. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $3.

SOUNDS AT ST. PAUL'S—Bobby Watson; Victor Lewis and Horizon. Broadway and Fulton St. (602-0768), at 5:30. $2.

LOUP GAROU, zydeco group. World Trade Center Austin Tobin Plaza at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Sopranos Tricia Angus and Janelle Robinson, keyboardist Adrian Carr. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

RALPH MITCHELL, cabaret performer. Part of Australian arts festival. Pyramid Art Gallery, 568 Broadway. (245-4000), at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, June 20

MIKIO TSUJI, classical guitarist. New compositions for the eleven-string guitar. Weill Recital Hall at 8. $10.

GRUPO CIRCULO (N.Y. Premiere)—20th-century Spanish music. Merkin Concert Hall at 8:30. $15.

NEW YORK CONSORT OF VIOLS AND ZEPHYRUS—Music for viols and voices in the Italian manner. Church of St. Ignatius Loyola, Park Ave. at 84th St. (580-9787), at 7:30. $10.

SUMMER SINGS—With New York Choral Society, John Daly Goodwin conductor. Bach's *Mass in b.* CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

"PLAYING AGAIN"—See 6/19.

TROMBONE PERFORMANCE—Joint concert by Austrian Christian Muthspiel and Swiss Robert Dahinden. Studio 71, 71 Van Dam St., at Hudson St. (727-9114), at 9:30 and 11. $6; call for reservations.

SATURDAY BRASS QUINTET—1251 Avenue of the Americas Garden, b/w 49th and 50th Sts., at 12:30. Free.

ABE UNGER, guitarist. Lincoln Center Library at 4. Free.

SOUNDS OF SUMMER—Daniel Moyer Jazz Quartet. St. Mark's Park, 10th St. and Second Ave., at 12:30. Free.

BAND AND ORCHESTRAL INSTRUMENTS FOR LUNCH—See 6/19. Today: New York Saxophone Quartet member Billy Kerr in a solo concert on a synthesized wind instrument.

BRISKIN STRINGS—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

I GIULLARI DI PIAZZA, street music and dance. World Trade Center Austin Tobin Plaza at 12:30. Free.

BARGEMUSIC—Violist Steven Dann, violinist Hamao Fujiwara, pianist Mihae Lee, cellist Fred Sherry. Martinu's *Three Madrigals for Violin and Viola;* Beethoven's String Trio in D Major, Op. 8, "Serenade"; Brahms's Piano Quartet in c. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 21

MEL TORME, singer (JVC Jazz Festival). Carnegie Hall at 8. $17.50–$40.

MILES DAVIS, trumpet player/**B.B. KING,** guitarist-singer (JVC Jazz Festival). Avery Fisher Hall at 7 and 11. $17.50–$38.

RALPH SUTTON, pianist (JVC Jazz Festival). Weill Recital Hall at 5. $15.

KISHIKO KATOGI, soprano. Weill Recital Hall at 8. $10.

"THE MUSIC OF 'ONE KOREA' "—Korean musicians and vocalists. Symphony Space at 8. $20.

JAZZ IN JUNE—Music Under New York. At 3: Zane Massey Quartet. At 5: Roy Campbell Quintet. Mezzanine of the 34th St./Sixth Ave. Herald Square subway station. Free.

MARK SALMAN, pianist. Beethoven sonata cycle. The Friends Meeting House, 15 Rutherford Pl. at E. 15th St., between Second and Third Aves. (203-322-1292), at 7:30. $7.

BAND AND ORCHESTRAL INSTRUMENTS FOR LUNCH—See 6/19. Today: Dr. Billy Taylor emcees an hour-long recital by the Yamaha Young Performing Artists, featuring trumpeter Amani A.W. Murray and saxophonist Walter Blanding Jr.

KIMATI DINIZULU AND HIS KOTOKO SOCIETY—African drumming and dancing. World Trade Center Austin Tobin Plaza at 12:30. Free.

SWING STREET BAND—Music by Glenn Miller, Count Basie, Harry James, and Duke Ellington. WPIX Plaza, Second Ave. and 42nd St. (rain site, the News Building lobby), at noon. Free.

BARGEMUSIC—See 6/20. Today at 7:30. $18.

Saturday, June 22

TITO PUENTE AND CELIA CRUZ—With the Michel Camilo Quintet (JVC Jazz Festival). Carnegie Hall at 8. $17.50–$38.

WYNTON MARSALIS AND JAZZ FUTURES, with Roy Hargrove, Marlon Jordan, Mark Whitfield, Benny Green, Christian McBride, Carl Allen, Tim Warfield, and Antonio Hart (JVC Jazz Festival). Avery Fisher Hall at 8. $17.50–$30.

GEOFF KEEZER, pianist (JVC Jazz Festival). Weill Recital Hall at 5:30. $12.

PIANO RECITAL—Students of the Alvanos Piano Studio. Weill Recital Hall at 1:45.

SUMMER SINGS—Bernstein's *Chichester Psalms,* Haydn's *Lord Nelson Mass.* With conductor Penna Rose. Church of St. Luke's in the Fields, 487 Hudson St. (near Christopher; 718-499-6313), at 7:30. $7.

NINTH NATIONAL HERITAGE FOLKLORIC FESTIVAL—Greek and Cypriot folk music. Greek Cultural Center, 27-09 Crescent St., Astoria, Queens (718-626-7896), at 7. Free.

Sunday, June 23

LINCOLN CENTER JAZZ FESTIVAL—Arthur Blythe Quartet, David Murray Trio, Steve Lacy Sextet, Donald Harrison Quintet, and Microscopic Septet (JVC Jazz Festival). Damrosch Park at 2. Free.

JOANNE BRACKEEN, pianist (JVC Jazz Festival). Weill Recital Hall at 5:30. $12.

BOBBY SHORT'S NEW YORK, NEW YORK—Bobby Short, Margaret Whiting, Ruth Brown, Harry "Sweets" Edison, Dick Hyman, Bucky Pizzarelli, Jay Leonhart, Urbie Green, Derek Smith, Grady Tate, and Amherst Saxaphone Quartet (JVC Jazz Festival). Carnegie Hall at 8. $17.50–$40.

HELENE WILLIAMS, vocalist. Words and music by Edith Segal and Leonard Lehrman. Merkin Concert Hall at 2:30. Donation.

VAGRAM SARADJIAN, cellist, with pianist Nina Kogan. Works by Rachmaninov, Chaoushian (U.S. premiere), Shostakovich. Merkin Concert Hall (201-797-7600), at 5. $10.

MUESTRA ESPANOLA—New music from Spain. Merkin Concert Hall at 8:30. $15.

PIANO RECITAL—Students of Mitsuko Ichimura and Michael Thomopoulos. Weill Recital Hall at 1:30. Free.

JAZZ VESPERS—Robert Schiem. St. Peter's Church, Lexington Ave. and 54th St., at 7. $7.

LOEK BOOGERT, carillonneur. The Riverside Church, RSD at 122nd St. (222-5900), at 3. Free.

DUNCREAGAN—Music of Ireland and Scotland. Abigail Adams Smith Museum, 421 E. 61st St. (838-6878), at 5:30. $4.

GRUPO CIRCULO—See 6/20.

BARGEMUSIC—See 6/20. Today at 4. $18.

NINTH NATIONAL HERITAGE FOLKLORIC FESTIVAL—See 6/22.

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MUSIC & DANCE

Monday, June 24

"BROADWAY AND BARBERSHOP"—Featuring Kim Zimmer and Terrence Mann, emcee A.C. Weary. With three women's choruses, pianist Richard Danley. Carnegie Hall at 8. $15–25.

ALEXIS WEISSENBERG, pianist. Bach's *Goldberg Variations.* 92nd Street Y at 8. $20, $25.

NEILS LAN DOKY, pianist (JVC Jazz Festival). Weill Recital Hall at 5. $12.

SALUTE TO DOC CHEATHAM—"Eighty-Six and Still Blowing Strong" (JVC Jazz Festival). With Doc Cheatham, Dizzy Gillespie, Wynton Marsalis, and many others. Town Hall at 8. $25, $29.50.

NEW ORLEANS TO CHICAGO—"Jelly Roll to Louis Armstrong" (JVC Jazz Festival). With the New Black Eagle Jazz Band, Tommy Sancton's New Orleans All-Stars. Equitable Auditorium, 787 Seventh Ave., between 51st and 52nd Sts., at 8. $20.

THE ROB SCHEPS CORE-TET—Mannes College of Music, 150 W. 85th St. between Columbus and Amsterdam Aves. (580-0210), at 8. $5.

JAZZ IN JUNE—See 6/21. Today at 3: The Honda Group; at 5: Eric Paulin Quartet.

Tuesday, June 25

FRIENDS OF SASSY—Tribute to Sarah Vaughan (JVC Jazz Festival). With Billy Eckstine, Roberta Flack, Dizzy Gillespie, Shirley Horn, Bob James, Carmen McRae, Joe Williams, others. Carnegie Hall at 8. $17.50–40.

TERENCE BLANCHARD QUINTET AND MARK WHITFIELD TRIO (JVC Jazz Festival). Equitable Auditorium, 787 Seventh Ave., between 51st and 52nd Sts., at 8. $20.

SAMMY PRICE, pianist (JVC Jazz Festival). Weill Recital Hall at 5. $15.

JAZZ IN JUNE—See 6/21. Today at 3: Los Africanos; at 5: Dennis Mitcheltree Trio.

DEBBY McCLATCHY, singer/banjoist/guitarist. Irish and English-American songs. Abigail Adams Smith Museum, 421 E. 61st St. (838-6878), at 5:30. $4.

A BAND CALLED LOISAIDA—Jibaro Latin rock. World Trade Center Austin Tobin Plaza at 12:30. Free.

THE CHESTER STRING QUARTET—Damrosch Park at Lincoln Center, at 7. Free.

OPERA

Bolshoi Opera

METROPOLITAN OPERA HOUSE—6/25–7/6. Tickets, $15–$135. Aleksander Lazarev, music director and chief conductor. 6/25–27 at 8, 6/29 at 1: Tchaikovsky's *Eugene Onegin* (world premiere production). 6/28–29 at 8, 7/1–2 at 8: Rimsky-Korsakov's *Mlada,* with a company of 450, including the Bolshoi Ballet.

Other

MET IN THE PARKS—Performances of Verdi's *Don Giovanni* (conducted by Christian Badea) and *Un Ballo in Maschera* (conducted by Michelangelo Veltri). All performances are free and begin at 8; call 362-6000 for rain dates and information. 6/18: *Un Ballo in Maschera* at The Great Lawn, Central Park (west of the Metropolitan Museum). 6/19: *Don Giovanni* at Long Meadow, Prospect Park, Brooklyn. 6/21: *Un Ballo in Maschera* at Van Cortlandt Park, Bronx. 6/22: *Don Giovanni* at Clove Lakes Park, Staten Island.

OPERA AT THE ACADEMY—Seventeenth-century English opera and masques by John Blow, Matthew Locke, and Henry Purcell. The Academy Consort, Paul Echols conductor. The Cast Hall of the New York Academy of Art, 419 Lafayette St. (677-8960). 6/24–25, 6/27–28 at 8. $20.

PEKING OPERA OF TAIWAN—*The Orphan Cho.* Pace Downtown Theatre, Spruce St. and Park Row. (431-9740). 6/24 at 8. $10, $15.

RIGOLETTO, by Verdi. Manhattan Opera Association, Gregory Buchalter conductor. William J. O'Shea Junior High School, 100 W. 77th St. between Columbus and Amsterdam Aves. (769-4217). 6/22 at 2, 6/24 at 7:30. $10.

THE BURNING FIERY FURNACE, by Benjamin Britten. Center for Contemporary Opera, Richard Marshall music director. The Church of the Holy Trinity, 88th St. between First and Second Aves. (308-6728). 6/18–6/20 at 8. $15–$25.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. $13.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, $12–$90. 6/19 and 6/22 at 2 and 8; 6/20–21 at 8: *Romeo and Juliet.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, $7–$50. 6/19 at 8: *Scotch Symphony; Calcium Night Light; Quiet City; Slaughter on Tenth Avenue.* 6/20 at 8: *Scotch Symphony; Ash* (premiere; new work by Peter Martins to a score by Michael Torke); *In G Major.* 6/21 at 8: *Episodes; Ash; The Concert.* 6/22 at 2: *Mother Goose; Valse-Fantaisie; Duo Concertant; Slaughter on Tenth Avenue.* 6/22 at 8: *Scotch Symphony; Ash; In G Major.* 6/23 at 1: *Jewels.* 6/23 at 7: *Episodes; Robert Schumann's "Davidsbundlertanze"; In G Major.* 6/25 at 8: *Mother Goose; pas de deux; Duo Concertant; Who Cares?*

Dance Theatre of Harlem

AARON DAVIS HALL—Through 6/23. Tickets, $20, $25. *Flower Festival in Genzano,* by Bournonville; *Adagietto No. 5,* by Maldoom; *Voluntaries,* by Tetley; *Fete Noir,* by Mitchell. City College, 134th St. and Convent Ave. (650-7100). 6/21–6/22 at 8, 6/23 at 3.

Other

ANZANGA—Ten-piece African marimba and dance ensemble. St. Paul's Chapel, Broadway and Fulton St. 6/20 at noon. Free.

BLACK, CULTURED, AND BEAUTIFUL 1991—The annual spring recital of the La Rocque Bey School of Dance. Symphony Space. 6/23 at 4. $10.

COMPAGNIE PRELJOCAJ—U.S. premieres of *Un Trait d'Union* and *Les Noces.* Florence Gould Hall, 55 E. 59th St. (355-6160). 6/20–22 at 8, 6/23 at 3. $15.

DOGS IN SPACE—Works by Valentina Diana, Alice Jane Klugherz, Tanja Meding/Gabriela Simon, and David Parker. University Settlement House, 184 Eldridge St. (721-1806). 6/20–23 at 8. $8.

EL ESPLENDOR—World premiere of a collaboration between Mexico's Grupo Zero and San Francisco's El Taller. Pregones Theater, 295 St. Ann's Ave. at 140th St. (585-1202). 6/19, 6/21–22 at 8; 6/20 at 1:30 and 8; 6/23 at 7. $7.

ESPACE RYTHMIQUE—Italian company premieres *Maria Lionza, Kult und Kultur,* directed by Belkis Tanzj with music by Emilio Mendoza. La Mama, 74A E. 4th St. (475-7710). 6/20–30 at 8. $10–$12.

FLAMENCO!—With salsa, bossa, jazz, and rock. WFC Plaza, Liberty and Vesey Sts., Hudson River and West St. 6/18–19 at 8:30 (rain date, 6/20). Free.

KUUMBA—African-American women's choreographer showcase. New works by Valerie Aderemi Adefokun, Maia Claire Garrison, Maiya Greaves, Dor Green, Beverley Prentice-Ryan, Janine Williams. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/20–22 at 8. $12.

SERENA DANCERS—Middle Eastern dance. Damrosch Park at Lincoln Center. 6/22 at 8. Free.

TANGO AND FOLKLORE ARGENTINO—The tango team Los Pampas, singer Martin De Leon, bandoneon player Raul Jaurena, others. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside (718-729-3880). Fridays at 8 through 6/28. $13.

TRIBBLE & MORRISON, tap dancers. 1251 Avenue of the Americas Garden, between 49th and 50th Sts. 6/25 at 12:30. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. Outdoor cafe. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls:

red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat.

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SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. Free parking through 6/30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. and July. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.–Fri. noon–5, Sat.–Sun. 12:30 p.m.–1 a.m. D Mon.–Fri. 5–11:30. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS AND FAIRS—Circle your calender on 6/23 for the **Lexington Avenue Festival,** from 23rd to 34th Sts., 11 a.m.–6. Enjoy antiques, arts, crafts, collectibles, food, and entertainment on this first official weekend of summer. Free (684-4077). . . . **The Safe Haven West Side Basketball League** sponsors its first street festival on 6/22, 11 a.m.–6, on West End Ave. from 72nd to 79th Sts. Free (764-6330). . . .The Chinese-American Arts Council presents the **Chinatown Summer Cultural Festival,** a series of 10 performances and exhibits, from 6/24 to 9/14 at different sites in Manhattan. Most events are free; call for more information (431-9740). . . .The Cultural Organization "Cypreco" of America presents its **Ninth National Heritage Folkloric Festival** on 6/22–23, 6:30–10, at the Hellenic Cultural Center, 27-09 Crescent St. in Astoria. Indulge yourself in the folklore, music, songs, and dances of Greece and Cyprus without leaving New York. Free (718-626-7896). . . .For those who revel in the lazy, hazy, and crazy days of summer, the largest and longest festival in Greenwich Village, **Hudson Street Summerfest**, offers vendors, rides, and live entertainment on 6/22, noon–8. On Hudson St., from Christopher to Bethune Sts. Free (989-6077). . . .**The Seventh Annual Mermaid Parade and Festival** kicks off 6/22, 11 a.m.–6, in the heart of Coney Island on Surf Ave. from Stillwell Ave. to W. 8th St. Free (989-6077). . . .**Celebrity Regatta,** the Harbor Festival Foundation's first major event of the 1991 program, teams stage and screen celebrities with sailing champions on 6/24, at 10 a.m. Call for more information (432-0998). . . .The Tibetan Liberation Theatre presents a **Tibetan Summer Solstice Celebration** on 6/22 in Battery Park, 11 a.m.-7, featuring music, theater, dance, and exhibitions. Free (718-981-9334). . . .**Celebrate America** at the **14th Annual Queens Festival** on 6/22–23 at Flushing Meadows-Corona Park and help commemorate the Vietnam Veteran's Memorial Wall, which will be the centerpiece of this year's festival. This fun-filled festival includes all the usual events: live entertainment, international food, games, and rides. From 9 a.m. to 9; admission and parking (at Shea Stadium) are free. Call for more information (718-746-6805). . . .**The 1991 New York International Festival of the Arts** continues its performances through 6/23. Call for more information (633-1991).

PERFORMANCES—**The Club at La MaMa,** 74A E. 4th St., becomes a turntable for talent on 6/24 at 8, as Bill Graber performs **"A-B-C-D-E-F-GAY, a comic journey with no apologies, no excuses, and plenty of pride.** The solo show, Graber's fourth, is based on growing up gay in a small midwestern farm community. Part of La MaMa's celebration of Gay Pride Week. $10; reserve (475-7710). . . .**The Yokohama Boat Theater** explores the dramatic possibilities of avant-garde masked theater in the inventive love story, **Oguri Hangan, Terute Hime.** Performances run 6/20–22 at 8 and are at the Cathedral of St. John the Divine at 112th St. and Amsterdam Ave. $15 (662-2133). . . .The Nuyorican Poets Cafe, 236 E. 3rd St., presents Shakespeare's **Julius Caesar,** adapted and directed by Rome Neal and set in Africa. Runs until 6/29, Thu.–Sat., at 7:30. $10; reserve (465-3167).

LESBIAN AND GAY PRIDE WEEK—The Lesbian and Gay Community Services Center holds its **Eighth Annual Garden Party** on 6/24 at 6:30. This traditional kick-off for the Gay Pride March, which is set for 6/30, features entertainment by the Black and People of All Colors Lesbian and Gay Gospel Choir and a silent auction. On 13th St. between Seventh Ave. and Greenwich St. $40, $50 (620-7310).

WORKSHOP—**The New York City Audubon Society,** in conjunction with the Northeast Regional Office of the National Audubon Society, presents the first in a series of local workshops on preserving wetlands on 6/22, 9 a.m.–4. At the Jamaica Bay Wildlife Refuge in Broad Channel in Queens. $5; register (685-3483).

LECTURES, READINGS, POETRY—The New-York Historical Society, 170 Central Park West at 77th St., presents a lecture by **Simon Schama,** author of *Dead Certainties (Unwarranted Speculations),* on **History and Imagination: The Storyteller and the Detective.** On 6/20 at 6:30; $5 includes lecture, booksigning, and reception (873-3400). . . .**André Dubus** (*Voices From the Moon, Adultery and Other Choices*) reads on 6/19 at noon at St. Paul's Chapel, Braodway and Fulton St. Free (602-0767). . . .**Lisa Buscani, David Kodeski, Bruce Neal, and Cin Salach,** four Windy City performance poets, blow into New York for a number of slam poetry readings: At NADA, 167 Ludlow St., 6/21–22 at midnight; Nuyorican Poet's Cafe, 236 E. 3rd St., 6/21 at 10; ABC No. Rio, 156 Rivington, 6/23 at 3; CBGB's CB's Gallery 13, 317 Bowery, 6/23 at 8; and the Broome Street Theater, 6/24 at 5. Call clubs for more information. . . .American poets **Michael Harper, Galway Kinnell, and Sharon Olds** read from their works at NYU on 6/19 at 6. In NYU's Vanderbilt Hall, Tishman Auditorium, 40 Washington Square South. Free (995-3336). . . .The Folio Club presents a rare reading by **James Purdy** on 6/23, at Bernard & Steve's, 227 Church St., at 9:30. Joining Purdy are Lindzee Smith and Jennifer Mezzacappa. $3; reserve (966-9881).

BENEFITS—The Lower Manhattan Cultural Council honors the Association for a Better New York with a black-tie dinner titled **Hats Off to ABNY** on 6/20 at 7 at the Whitehall Club, 17 Battery Pl. The evening features performances by the American Tap Dance Orchestra and the Kit McClure Big Band. $400; reserve (683-4023). . . .**The Children's Aid Society** presents the **Fifth Annual Beer Bash,** which includes unlimited beer, wine, soda, and a dinner buffet, on 6/20, 6–9, at the Manhattan Brewery, 42 Thompson St. Proceeds benefit "Big Blue," the Society's Mobile Medical/Dental Van that provides health services to over 10,000 children per year. $30, $35 (949-4934).

TOURS

GREEN-WOOD CEMETERY TOURS—6/23 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet at the corner of McDonald Ave. and Fort Hamilton. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 6/22 at 1, **Chelsea.** Meet at the southeast corner of Seventh Ave. and 23rd St. . . .6/23 at 1, **Fifth Avenue.** Meet at the southwest corner of Fifth Ave. and 42nd St. . . .Through 8/21, Wednesday at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $12; reserve (989-2456).

OLDE NEW AMSTERDAM—6/23 at 6, meet at the southern tip of City Hall Park in front of the fountain for a tour with Ted Leather. $10 (679-7786).

LADIES' MILE—6/23 at noon, a tour with Joyce Gold. Meet at Grace Church, 10th St. and Broadway. $10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—6/22 at 2:30, a tour of **Park Avenue,** including the Waldorf-Astoria, St. Batholomews, and the Seagram building. . . .6/23 at 2, **Yorkville,** a tour passing Henderson Place and Gracie Mansion. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .6/23 at 2, **Pathway to Freedom: An African-American Heritage Tour.** A tour through the free African-American community of 19th century New York. Each tour $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/23 from 1–4, **Classic Ferry Tour**. . . .6/23 from 11 a.m. to 3, **A Slice of the Apple: West to East**. . . .6/25 from 11 a.m. to 3, **Bird's Eye View of the Big Apple.** Each $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 6/22, 29 at 1: **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 6/22, 29 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .6/22 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove to visit haunted bars and taverns. . . .6/23 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .6/22, 29 at 1: **Greenwich Village Brunch Tour;** start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. $15.

URBAN PARK RANGERS—Walks and workshops; phone for details of programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3. 6/23 at 10:15 a.m., **Staten Island,** meet at the foot of the escalator in the Staten Island Ferry Terminal in NYC. (982-9714).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 6/22, Prospect Park, Brooklyn. 6/23, Forest Park, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 6/25–26 at 7:40, 6/27 at 1:40 vs. Montreal. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 6/21–22, 24 at 7:30, 6/23 at 1:30 vs. Minnesota.

HORSE RACING—**Belmont Spring Meeting,** through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to the adventures of Brer Rabbit, Brer Bear, and Brer Fox; for ages 3–11. 6/20, 21 at 11 a.m. John Houseman Theater, 450 W. 42nd St. (564-8038). $10; reserve.

EEYORE'S—Listen to stories about the seashore and make your own sea-life mural with paint, crayons, and stickers; for ages 3–6. 6/23 at 11 a.m. 2212 Broadway at 79th St.(362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination). Special tour and **Storytelling Program** which answers the questions: When do fish sleep and how did the tiger get its stripes?; for ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

BOOKS OF WONDER—"Storytelling Sunday" for ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

NOAH—A musical interpretation of the Bible story in which children learn how creatures get along; for ages 5–11. Book by Bill Wheeler, director. Music by Jan Callner. Sat. and Sun. at 1; through 7/21. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **Flutes on Parade.** Learn about the flute, ocarina, penny whistle, shakuhachi, baroque flute, piccolo, and alto flute; for ages 5 and up. 6/19 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**Peter and the Wolf.** Puppet musical for children of all ages; performed by Mark McKillip of the Puppet Art Troupe. 6/19 at 4. Chatham Square Branch, 33 E. Broadway (964-6598).

TAKING SHAPE—**Art From Studio in a School.** See the work of children from kindergarten–12th grade: portraits,quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

ALICE '91—A mature, hip version of the Lewis Carroll classic, where Alice is a city slicker and Humpty Dumpty talks about the "thousand points of light." Take a picnic basket and blanket to lay out on the grass. Presented by the Kings County Shakespeare Company; ideal for families. Sat. and Sun. at 2; through 7/7 at the Concert Grove, Prospect Park, Brooklyn. Enter the park at Lincoln Road and Ocean Avenue. (718-596-9685). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Alice in Wonderland.** See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—**Belvedere Castle: Go Fishing.** Discover with strainers what lies beneath the pond and make puppets based on your findings. 6/22 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Double Bubble Trouble.** Learn the fine art of making gaint bubbles and bubble paintings; for ages 5–11. 6/16 at 1:30. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Diane Wolkstein will read Hans Christian Andersen's *The Nightingale*; for ages 5 and up. Sat. at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance at Central Park. Free.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Saturdays from 10–11:30 a.m. 6/22: You Are There. $5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: The Emperor's New Clothes; Harry, the Fat Bear Spy.** 6/22 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

CHILDREN'S MUSEUM OF MANHATTAN—**Glorious Food Armenian Style.** A workshop and demonstration with gourmet Shan Arzruni; for ages 4 and up. 6/22 at 1 and 3. **Armenian Folk Dances.** Performed by the Antranig Dance Ensemble; for ages 5 and up. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. **Look and Look Again: Children's Art From Armenia**–Portraits, landscapes, and still lifes. Learn how to make self-portraits and landscape rubbings. **Adventures of Little Toot**–Illustrations from the *Little Toot* book series. **Arts Pals**–Puppets and other art by Japanese children. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

THE NEW YORK HISTORICAL SOCIETY—**Architecture Workshop.** Learn the history and principles of architecture, draw and create three-dimensional objects, and take of tour of the musuem's exhibit, McKim, Mead & White's New York; for ages 9 and 10. 6/22 at 10 a.m. 170 Central Park West. (873-3400, ext. 246). Hours: Tue.–Sun. 10 a.m.–5. $1; adults $4.50.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots and board one of the first 707 jet-liners, an El Al nose and cockpit section. Exhibit: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system.Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

STATEN ISLAND CHILDREN'S MUSEUM—**Chocolate Chip Cookie Challenge.** Help decide whose morsels are the best among Staten Island chefs. You can make cookie dough to take home, and of course, enjoy all the cookies and milk you can eat while you're there. Call to reserve a spot on the panel. (718-273-2060). Additional $2. 6/22 at 11 a.m. Exhibits: **Bugs and Other Insects**–Featuring a human-scale ant home. **It's News to Me**–An interactive media exhibits which prompts those 7–12 to ask the five W's–who, what, when, where, and why. **Block Harbor**–Play area with building blocks and toys with a nautical twist for preschoolers. Snug Harbor, 1000 Richmond Terrace. Hours: Wed.–Fri. 1–5; Sat. and Sun. 11 a.m.–5. $2.

BOOKS

ROSEBUD & RED FLANNEL, by Ethel Pochocki; illustrated by Mary Beth Owens. Kindergarten–Grade 2. Henry Holt & Company, $14.95.

TOO SLOW TO SEE, by Kim Taylor. Grades 1–4. Delacorte Press, $9.95.

IS THERE LIFE ON OTHER PLANETS? by Isaac Asimov. Grades 1–4. Dell Yearling, $4.95.

THE TZAR'S BIRD, by Ann Tompert; illustrated by Robert Rayevsky. Kindergarten–Grade 2. Macmillan, $14.95.

COMPILED BY BERNICE KANNER

VIDEOS

RUDE DOG. Release date 6/19. Celebrity Entertainment, three volumes, $12.99 each.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 6/19: The Toasted O's. 6/20: Wild Bill Durkin. 6/21, 22: Hubert Sumlin. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 6/19: Grace Fusion Band. 6/20: Josh Rubin. 6/21: Tad Trimble with special guest Junior Cook. 6/22: Danny Mixon with James Spaulding, Curtis Boyd, and Ralph Hamperan. 6/23: Nancy Shallman. 6/24: Jam session. 6/25: Chiaki Yoshiura Band. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 6/19: Vic Juris Quartet. 6/21, 22: Mark Morganelli and Jazz Forum All-Stars featuring Donald Harrison. 6/23: Evelyn Blakey and friends. 6/24: Luis Bonilla featuring Mike Cain. 6/25–27: Steve Khan Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/23: Arturo Sandoval Septet plus Bobby Hutcherson Quartet. 6/24: Jack Wilkins Quartet. 6/25–30: Paquito D'Rivera Sextet plus Les McCann Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/21–23: The Original Blues Project featuring Roy Blumenfeld, Danny Kalb, Steve Katz, Al Kooper, and Andy Kulberg. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/22: Pianist Mike LeDonne with Peter Washington on bass, Ben Riley on drums joins them 6/19, Kenny Washington joins them 6/20–22. 6/23: Ron McClure, John Abercrombie and Jeff Williams. 6/24–29: Vincent Herring Quartet. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 6/23: Arthur Taylor's Wailers. 6/25–30: Clifford Jordan Quintet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 6/19: Frank Tedesso with Peter Lewy. 6/20: Mark Taylor Quartet. 6/22: William Hooker Trio. 6/23: Poetry: Fiction and Memoirs. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 6/19: Little Big Band. 6/20: Milo Z and Steppin Out. 6/21: James Montgomery. 6/22: White Collar Crime. 6/24: Boppin' The Blues. 6/25: The Blue Laws. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/21: Button accordionist Martin Connolly with Maureen Glynn on piano. 6/22: Urban Guitar Saturdays with Ironwood; Hillary Kay; Delta Garage; Lode Star. 6/23: Kevin Burke on fiddle. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/23: Scott Hamilton. 6/24: Les Paul Trio. 6/25–30: Mose Allison. Tue.– Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 6/23, 25–30: Rick Hardeman Quartet. 6/24: Singer-pianist Lenore Raphael with Mike Richmond on bass. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/19: Lynne Arriale. 6/20–22: Lynne Arriale Duo. 6/23: Dave Berkman Duo. 6/24: John Weiss. 6/25, 26: Hal Schaefer. **Upstairs:** 6/21 at 8: Phyllis Gaines; followed by Glenn Turner at 10:30. 6/22 at 8: Gina Breedlove; followed by Cabaret with singers Gemme and Jerry Dixon, comedians Mario Cantone and Caroline Rhea at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 6/20: Grady Tate and special guest Phyllis Hyman. 6/21, 22: Hiram Bullock. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/19: Mike Rabinowitz Quartet. 6/20: Gene Bertoncini Trio. 6/21: Randy Sandke Quartet featuring Warren Vache. 6/22: "Spangalang" with Joey Cavaseno. 6/23: Virg Dzurinko Quartet. 6/24: Russ Kassoff with Linc Milliman. 6/25: Joel Forrester. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 6/19–22: Pianist Steve Kuhn with David Finck on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/19: Big Combo Series. 6/20: Stadtgarten Series with Michael Heupel and Kolner Saxophon Mafiea. 6/21: The Jazz Passengers. 6/23: Third Person with Kazutoki Umezu; Oliver Lake Quartet. 6/24: Ronald Shannon Jackson. 6/25: Kazutoki Umezu; Marilyn Crispell Quintet and Gerry Hemingway Trio. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 6/19: William Clarke. 6/20: John Mooney and his Bluesiana Band. 6/21, 22: Bluesman Willie and the Front Street Runners. 6/23: Blues Jam with Chris Carter. 6/24: The Mighty Sweetones. 6/25: The Kingfishers. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/6: "Carol Woods Remembers Pearl Bailey." Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Kindred Group followed by the George Gee Orchestra. Thu.: The Salty Dogs Jazz Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons*, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 6/20: The Divinyls; School of Fish. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/19: Dave & Dave; Texas Son with Dave D'Angelico. 6/20: Mike Tait; Railway and Gunn. 6/21: The River Boys; The Whole Thing. 6/22: Broadway and Denice; Cats on A Smooth Surface. 6/23: Peter May & Mayhem; Last Lixx. 6/24: Four Sticks. 6/25: Melissa Murray; The Downtown Boys. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio every Tue.–Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. A guest band plays Sun. and Mon. from 7–11. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/23: John Abercrombie Quartet featuring Randy Brecker. 6/24: The music of Gil Evans played by the Monday Night Orchestra. 6/25: Connie Crothers - Lennie Popkin Quartet. 6/26–30: John Hicks All Stars. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/20–22: Gwen Gunthrie. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—8 Great Jones St., bet. Broadway and Lafayette St. (533-7000). **Downstairs:** 6/22: Victor Jones R & B Bop Band featuring Joe Locke and Alex Foster. Sets at 10, 11:30, and 1 a.m. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 6/19: MMM&S; The Spelvins; Janet Burgan. 6/20: Peter Holsapple and Chris Stamey Band. 6/21: The Basin Brothers Band; Steve Riley and the Mamou Playboys. 6/22: Loup Garou Zydeco; The Basin Brothers Band. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 6/19: John Wilder, Jooj. 6/20: Fall-Out; The Halos; The After Midnight Rock Jam. 6/21: Taryn Hunter. 6/22: George Worthmore and the Divebombers. 6/23: Johnny Gale Rock N' Blues. 6/24: Toys In Babeland with Pat Thrall. 6/25: Sing-A-Long. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 6/25: Pianist Roy Gerson's Swingtet. **Downstairs:** 6/24: "Salsa Meets Jazz" with Andy Montanez and his orchestra, Tito Nieves and his orchestra with guest soloist Sonny Fortune. **Terrace:** 6/19–23: Pianist Herman Foster with Jay Leonhart on bass and Bernard "Pretty" Purdie on drums. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/23: Buster Williams Quintet. 6/24: The Vanguard Jazz Orchestra. 6/25–30: Tommy Flanagan Trio. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 6/19, 20: Joe Ford Quartet with Ronnie Burrage, Andy McCloud, and Larry Willis. 6/21, 22: Joe Locke Quintet with Jeff Andrews, Mark Ledford, George Cables and J.T. Lewis. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/19: Kenny Gwyn and Restless; Jamie Notarthomas. 6/20: The Authority. 6/21: Moja NYA. 6/22: Dreyer Brothers; Other Brothers; Bennett Brothers. 6/23: Shaman. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 6/19: Ray Mantilla and Space Station. 6/20: The Music of Gil

Evans featuring Hiram Bullock and Miles Evans. 6/21, 22: Pete Levin. Sets start Mon.–Sat. at 9–10, Sun. at 8. AE, MC. V.

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 6/22: Pianist Pete Malinverni with Peter Washington on bass. 6/24–29: Pianist Lynne Arriale with Ray Drummond on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/19, 20: NRBQ. 6/21: Buckwheat Zydeco and the Voodudes. 6/22: Bobby King & Terry Evans plus La Bamba and the Hubcaps with special guest Tish Hinajosa. 6/23: Jambalaya Jam; Voodudes plus Swampcats. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 6/22: Tommy Joe White. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/23: Carl Guerra, Bob "In Your Face" Golub, Mike Eagan, Max Colceli, Bill Rutkowski, Danny Curtis and Scott Bruce. 6/24–30: Lenny Travis, Nancy Redman, Jim Mendrinos, Bob "In Your Face" Golub, Bill Rutkowski, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 6/19: Magicians Mark Mitton, Imam and Torkova. 6/20: Magicians Eric DeCamps, Torkova and Imam. 6/21, 22: Comedian-magicians Prof. Baxter and David Charnee, magician Roger Sherman and pianist Rick Sanders. 6/25: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/23: Comedians Billy Jay, Tom Anzalone, Roger Kabler and Rich Ceisler. 6/25–7/1: Howie Gold, Marty Rackham, Jack Simmons, and Bill Scheft. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. from 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to Bobby Cole and his Trio, Wed.–Thu. 9–1 a.m., Fri.–Sat. to 2 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/19: Baba Olatunji. 6/20: The Kenny Parker Show featuring Heather B. and special guests Boogie Down Productions. 6/21: Luis Diaz y Transporte Urbano. 6/22: Calypso Rose. 6/25: Franky Jackson's Soul Kitchen. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/23: First Annual Brazilian Season featuring Margareth Menezes. 6/21, 28 at 3: Illusionist Jarrett Parker presents *Rock Magic.* 6/25–7/14, Tue.–Wed. at 9, Thu.– Sat. at 9 and 11, Sun. at 5: Terry Sweeney as Nancy Reagan in *The Former First Lady Strikes Back!* **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/19: Guy Blumberg and trio. 6/20: Tammy Jacobs. 6/21: Linda Wisler with pianist Wes McAfee. 6/22: Ingrid Mattson followed by Marilyn Volpe with the Wes McAfee Duo. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/19: Shelley Roberts with Brian Lasser; Rosemary Loar from "Chess." 6/20: Phyllis Novin; Martin Tishman with Joe Bousard. 6/21: Rose Phillips; *Cafe Berlin,* musical comedy revue. 6/22: Peter Lemongello; Rubber Feet. 6/23: Susan Powers. 6/24: Jana Robbins from "Gypsy." 6/25: Naomi Alexander; Beth Ravin from "Grand Hotel."Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 6/19: Amsterdam & Price; Ruth Fuglistaller. 6/20: *O Sappho, O Wilde!* revue; Mindfield. 6/21: When Pigs Fly, adult puppets; Steve Fenton; Bad Attitudes. 6/22: Amsterdam & Price; Gotham City Improv. 6/23: Mario Carrasco; Vinny Joseph. 6/24: Marc Heller; Broken Lizard. 6/25: *It's My Party,* musical revue; Aimee Kessler. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/19: *Push My Buttons,* Rob La Rocco and Sam Austin revue; Susan Burns. 6/20: Tom Bogdan; Mark Coffin. 6/21: Baby Jane Dexter; Lina Koutrakos. 6/22: Amy Dondy; Charles Cermele; John Di Carlo. 6/23: Mr. Ruby Rims. 6/24: Pictures in the Hall, Craig Carnelia Theater Songs; Charles Cermele. 6/25: Amy Dondy; Mary Foster Conklin. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/19: Quinn Lemley & Co., variety show benefit. 6/20: "St. Louie Woman" with Kate Lyn Reiter and Amy Coleman.; Debby Reiser. 6/21: Cheryl-Ann Allen; Steve Rosenfield's "The Stand-Up Comedy Experience." 6/22: Rene & Mary Go Hollywood; "St. Louie Woman." 6/23: Frieda and the Fallopians; Debby Reiser. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/19: Courtenay Day with pianist Bob Egan. 6/20: Ronny Whyte sings *Class of 1991.* 6/21: Richard Malavent with the Bert Eckoff Trio. 6/24: Composer-singer-pianist Arthur Siegel. 6/25: Hiro Koko and her Trio. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 7/6: Singer-actress Betty Buckley. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 6/23: Phyllis Newman. 6/30: Wiseguys. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A cabaret-theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/25 at 11:30: Marlene Mennard. 6/26 at 9: "Daytime Cares: A Show of Support" hosted by Sally Jessy Raphael. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.–Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.–Sat. 9:30–12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night,* musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 9. **AE, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Giullespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St.(397-9595). Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., June 19

2:00/WNCN—Wagner: *Siegfried Idyll;* **J.L. Adam:** Piano Sonata in E-Flat, Op. 6.

WQXR—Halffter: *Rapsodia Espanola;* **A. Scarlatti:** Sinfonia No. 4 in e.

WNYC—The Minnesota Orchestra. **Strong:** "Chorale on a Theme by Leo Hassler"; **Tchaikovsky:** Piano Cto. No. 1.

3:00/WNCN—Berlioz: *Roman Carnival,* Ov., Op. 9; **C.P.E. Bach:** Sym. No. 3 in C.

WQXR—Ravel: *The Tomb of Couperin;* **Marsh:** Sym. No. 1 in B-Flat.

4:00/WNCN—Schumann: Novellette No. 6 in a, Op. 21; **Cornelius:** *Barber of Baghdad,* Ov.

WQXR—Handel: Cto. Grosso No. 7 in B-Flat, Op. 6; **Chopin:** Waltzes, Nos. 14–16.

5:00/WNCN—Vivaldi: Cto. No. 11 in d, Op. 3; **Nielsen:** *Masquerade,* Ov.

WQXR—Wagner: *Die Meistersinger,* Prelude; **Britten:** *Gloriana,* "Courtly Dances."

6:00/WNCN—Frederick the Great: Recorder Sonata in B-Flat; **Cherubini:** *Anacréon,* Ov.

7:00/WNCN—Barber: Adagio for Strings, Op. 11; **Mozart:** Sonatina for Piano No. 6 in C.

WQXR—Mozart: Piano Sonata No. 17 in D.

8:00/WNCN—Kraus: Sinfonia in E-Flat; **R. Strauss:** Duet Concertino.

WQXR—The Metropolitan Opera Simulcast With WNET. **Mozart:** *The Magic Flute.* Cast: Battle, Serra, Kilduff, Araiza, Zednik, Hemm, Moll; conductor: Levine.

WNYC—Simpson: String Qt. No. 8.

9:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 65.

Thu., June 20

2:00/WNCN—Beethoven: Violin Sonata No. 3 in E-Flat, Op. 12; **Vivaldi:** Cto. for Recorder in C.

WQXR—J. Haydn: Horn Cto. No. 1 in D; **Berlioz:** *Les Troyens,* "Royal Hunt and Storm."

WNYC—The St. Louis Symphony Orchestra. **Mozart:** *Seraglio,* Ov., "Abduction"; **J. Haydn:** Sym. No. 85.

3:00/WNCN—Mozart: Sym. No. 24 in B-Flat; **Schumann:** Overture, Scherzo, and Finale, Op. 52.

WQXR—Sibelius: Sym. No. 7 in C; **Mendelssohn:** Intro. and Rondo Capriccioso.

4:00/WNCN—J.F.C. Bach: Sym. No. 10 in E-Flat.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Weber:** *Invitation to the Dance.*

5:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna,* Ov.; **Vivaldi:** Cto. for Guitar in D.

WQXR—Gershwin: *Cuban,* Ov.; **Myslivecek:** Sinfonia in G.

6:00/WNCN—Borodin: Nocturne Qt. No. 2; **F. Salieri:** Sinfonia in B-Flat, "La Tempesta di Mare."

7:00/WNCN—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11; **D. Scarlatti:** Sonata in F.

8:00/WNCN—Hummel: Cello Sonata in A, Op. 104; **Bach:** Cto. for Flute in e.

WNYC—Simpson: String Qt. No. 10.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, "Italian," Op. 90.

Fri., June 21

2:00/WNCN—Mozart: Sym. No. 21 in A.

WQXR—Schubert: Sonatina in D; **Berlioz:** *Le Corsaire,* Ov.

WNYC—The St. Paul Chamber Orchestra. **Purcell:** Fantasias Nos. 7, 10, 13, and 15; **J. Haydn:** Sym. No. 93.

3:00/WNCN—Vivaldi: Cto. for Two Orchestras in A; **Mozart:** Piano Sonata No. 7 in C.

WQXR—Rachmaninoff: "Rhapsody on a Theme of Paganini"; **Abel:** Sym. No. 1 in G.

4:00/WNCN—Bach: Toccata and Fugue in d; **M. Haydn:** Sym. in D.

WQXR—Neruda: Trumpet Cto. in E-Flat; **Warlock:** *Capriol,* Suite.

5:00/WNCN—Mozart: *Sleigh Ride;* **J. Haydn:** Divertimento for Winds No. 15 in F.

WQXR—Britten: *An American Overture;* **Mozart:** Sym. No. 26 in E-Flat.

6:00/WNCN—Vivaldi: Cto. No. 7 in F, Op. 3.

7:00/WNCN—Chopin: Etude No. 3 in E, "Tristesse," Op. 10; **Mozart:** Cto. for Horn No. 3 in E-Flat.

8:00/WNCN—Marsh: Sym. No. 6 in D; **Locatelli:** Cto. No. 8 in f, "Christmas," Op. 1.

WNYC—"Masterwork Hour." **Bach:** Solo Violin Partita No. 4.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

WQXR—The Paris Orchestra. **Bartók:** Cto. for Orch. Conductor: Nagano.

Sat., June 22

10:00 a.m./WNCN—Mozart: Sym. No. 33 in B-Flat; **Beethoven:** Violin Sonata No. 4 in a, Op. 23.

WQXR—Mozart: Horn Cto. No. 2 in E-Flat; **Corelli:** Trio Sonata No. 7 in C, Op. 1.

11:00 a.m./WNCN—Bizet: *Carmen,* Suite No. 2.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

12:00/WNCN—M. Haydn: Sym. No. 23 in D; **A. Thomas:** *Mignon,* Ov.

WQXR—J. Haydn: Cto. No. 2 in G for Flute, Oboe, and Orch.

1:00/WNCN—Handel: *Water Music,* Suite No. 1 in F.

1:30/WQXR—The Nuveen/Ameritech Lyric Opera of Chicago Broadcasts. **Verdi:** *Rigoletto.* Cast: Nucci, Pace, Araiza, Langan, Redmon; conductor: Fiore.

2:00/WNCN—Carulli: Cto. for Flute and Guitar in G.

WNYC—Tubin: Music for Strings; **Foss:** Saxophone Qt.

3:00/WNCN—Mozart: Serenade No. 13 in G; **J. Haydn:** Divertimento No. 9 in F.

4:00/WNCN—Copland: *Rodeo,* "Buckaroo Holiday"; **J. Haydn:** Sym. No. 24 in D.

5:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Waltz, Op. 66.

WQXR—Beethoven: Sym. No. 1 in C, Op. 21; **J.C. Bach:** Qnt. in D.

6:00/WNCN—Vivaldi: *The Four Seasons,* "Summer," Op. 8; **J. Haydn:** Lute Sonata No. 2 in F.

7:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours."

8:00/WQXR—The Cleveland Orchestra. **Kraus:** English Horn Cto. in C; **Mahler:** Sym. No. 6 in a. Conductor: Dohnányi.

9:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43.

Sun., June 23

10:00 a.m./WNCN—M. Giuliani: Cto. for Guitar in A, Op. 30.

WQXR—Schumann: Sym. No. 3 in E-Flat, Op. 97; **Handel:** Cto. Grosso No. 4 in a, Op. 6.

WNYC—C.P.E. Bach: Sym. in B-Flat; **Beethoven:** Violin Sonata in D.

11:00 a.m./WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **Boccherini:** Cto. for Flute in D, Op. 27.

WQXR—Beethoven: Piano Cto. No. 2 in B-Flat, Op. 19.

12:00/WNCN—Rimsky-Korsakov: *Snow Maiden,* Suite.

1:00/WNCN—The Chicago Symphony Orchestra. **Stravinsky:** Sym. in C; **Bizet:** *Carmen,* Ballet.

WQXR—J. Haydn: Sym. No. 29 in E.

2:00/WQXR—Servais: *Souvenir de Bade Grand Fantaisie,* Op. 20.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Mozart:** Sym. No. 14 in A.

WQXR—Vaughan Williams: Sym. No. 4 in f; **Mozart:** Qt. No. 1 in g for Piano and Strings.

4:00/WNCN—Zelenka: *Capriccio for Hunting Horns,* No. 5 in G.

5:00/WNCN—Graun: Cto. for Viola da gamba in D.

6:00/WNCN—Fiala: Cto. for Oboe in B-Flat.

7:00/WNCN—Saint-Saëns: *Danse Macabre;* **J. Haydn:** Cto. for Violin No. 4 in G.

8:00/WQXR—"Sunday Night Opera House." **Bizet:** *The Pearl Fishers.* Cast: Hendricks, Aler, Quilico, Courtis; conductor: Plasson.

9:00/WNCN—Mozart: Sym. No. 40 in g.

WNYC—Borodin: Sym. No. 2 in b.

Mon., June 24

2:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **Bach:** Violin Sonata No. 6 in G.

WQXR—Wagner: *Siegfried Idyll;* **Corelli:** Cto. Grosso No. 3 in c, Op. 6.

WNYC—The Pittsburgh Symphony Orchestra. **Barber:** Violin Cto.; **Prokofiev:** Sym. No. 5.

3:00/WNCN—Sullivan: *Mikado,* Ov.; **Vivaldi:** Cto. No. 4 in e, Op. 3.

WQXR—Saint-Saëns: Cello Cto. No. 1 in a.

4:00/WNCN—Suppé: *Light Cavalry,* Ov.

WQXR—Handel: Cto. Grosso No. 8 in c, Op. 6.

5:00/WNCN—Vivaldi: Cto. for Two Mandolins in C.

WQXR—Bach: Cto. No. 3 in c for Two Harpsichords and Strings.

6:00/WNCN—Molter: Cto. for Trumpet No. 3 in D.

7:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov., Op. 21.

8:00/WNCN—J. Haydn: String Qt. in D, Op. 33.

9:00/WNCN—Tchaikovsky: *Swan Lake,* Highlights, Op. 20.

WQXR—The Boston Symphony Orchestra. **Strauss:** *Salome.* Cast: Behrens, Dunn, Ulfung, Hynninen; conductor: Ozawa.

Tue., June 25

2:00/WNCN—J. Haydn: String Qt. in G, Op. 33; **Ravel:** *The Tomb of Couperin.*

WQXR—Mozart: Sym. No. 27 in G; **Debussy:** *Danse Sacrée et Profane.*

WNYC—The Los Angeles Philharmonic. **Mozart:** Violin Cto. No. 5; **Bruckner:** Sym. No. 4.

3:00/WNCN—Schubert: *Ave Maria,* Op. 52.

WQXR—Gershwin: *Rhapsody in Blue;* **Weber:** *Die Freischütz,* Ov.

4:00/WNCN—Mozart: *La Clemenza di Tito,* Ov.

WQXR—Bach: Cto. for Violin and Oboe in d.

5:00/WNCN—Vivaldi: Cto. for Three Violins in F.

WQXR—Holst: Suite No. 1 in E-Flat, Op. 28; **Wagner:** *The Flying Dutchman,* Ov.

6:00/WNCN—Aldrovandini: Sonata in D.

7:00/WNCN—J. Haydn: Divertimento No. 4 in C; **Beethoven:** Violin Sonata No. 5 in F, "Spring," Op. 24.

8:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g, Op. 22; **Mozart:** Flute Qt. in G.

WFUV—"A Box at the Opera." **Cherubini:** *Médée.*

WNYC—Tournier: Suite for Harp No. 1; **Mahler:** Piano Qt.

9:00/WNCN—Debussy: *La Mer.*

WQXR—Tchaikovsky: Sym. No. 2 in c, "Little Russian."

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JUNE 19

7:00 p.m.

AMC It's "Critics' Classics Month," with a different film critic introducing a favorite classic movie each weeknight at this time. Tonight, Stephen Schiff offers **Bringing Up Baby** (1938). On Thursday, **It's a Wonderful Life** (1946); on Friday, Peter Rainer's fave, **The Ox-Bow Incident** (1943). **Suspicion** (1941) will be shown on Monday, and Duane Byrge gives us **Mr. and Mrs. Smith** (1941) on Tuesday.

8:00

9 New York Prime. The debut of an honest-to-goodness variety special, filmed before a live audience in Secaucus, with New Jersey's own Joe Piscopo as this week's host. (1 hr.)

11 Deadly Friend (1986). Matthew Laborteaux is a young science whiz who loves the girl next door—so much so that when she's killed, he brings her back to life by sticking her brain in a robot's body. Not bad, really. (2 hrs.) Also shown Sunday at **5:00 p.m.**

13 49 The Magic Flute. The Metropolitan's production of Mozart's 1791 opera, with James Levine conducting. Cast includes Kathleen Battle, Francisco Araiza, Luciana Serra, Manfred Hemm, Barbara Kilduff, Andreas Schmidt, and Kurt Moll. (3 hrs.) Also shown Thursday at **8:00 p.m.** on **50** and Friday at **11:30 p.m.** on **21**.

FAM Shogun. The third of the six-segment 1980 mini-series, starring Richard Chamberlain in James Clavell's story of an English navigator who becomes shipwrecked in feudal Japan. Parts 4–6 to follow the next three nights at this time; each segment is two hours long.

8:05

TBS Marathon Man (1976). A sloppy but visceral thriller, with grad student Dustin Hoffman roped into his big brother's world of intrigue. With Laurence Olivier, brilliant as usual, as a Nazi war criminal. (2 hrs. 30 min.)

9:30

7 Family Man. The debut of a sitcom about a no-good son (Ray Sharkey) who promises his dying father to take over the family business, a grocery store. (30 min.)

10:00

HBO Tales From the Crypt—"Abracadaver." Beau Bridges and Tony Goldwyn star in a picture about a doctor who conducts a bizarre experiment on his brother as payback for a practical joke. (30 min.)

11:00

BRV Dim Sum (1985). Wayne Wang's quiet (very quiet) family comedy about the relations between a stolidly traditional widowed mother in San Francisco and her assimilated yet still obedient daughter—who wants to get married and have her own life. Slow but also charming and funny. (1 hr. 30 min.) Also shown Saturday at **12:05 a.m.**

11:30

21 Mini-Dragons. Part three of a four-part series about the people, politics, and problems of the Far East. Tonight, "Singapore"; Thursday at **11:30**, "Hong Kong." Each segment is one hour long.

THU., JUNE 20

7:30 p.m.

11 The resurgent **New York Yankees** play the **Toronto Blue Jays** in the mammoth, luxurious Skydome tonight before heading home to take on the **Minnesota Twins** Friday and Saturday at **7:30 p.m.** Then it's off to Fenway Park to visit the **Boston Red Sox**, Tuesday at **7:30 p.m.**

8:00

5 Strategic Air Command (1955). Jimmy Stewart and June Allyson in a film that's a tad too straitlaced but entertaining enough. Stewart is a baseball player who gets called back into duty as a military pilot. (2 hrs.)

13 Mystery!—"Inspector Morse: The Secret of Bay 5B." In the second and final episode, Morse comes upon a love triangle that he deems well capable of having produced the corpse he encountered last episode. (1 hr.) Also shown at **9:00** on **21**, Friday at **9:00 p.m.** on **50** and Sunday at **9:00 p.m.** on **31**.

21 A trio of programs in conjunction with Gay and Lesbian Pride Month. First, **Keith Haring: Drawing the Line,** a profile of the Pop artist. At **8:30, Neighborhood Voices: Gay Greenwich Village,** which offers a historical perspective on New York's most welcoming gay neighborhood. Finally, at **9:00, Looking for Langston,** a tribute to the poet Langston Hughes (1 hr.).

BRV The South Bank Show—"Roy Lichtenstein." The granddaddy of Pop Art grants a rare interview, holding forth on the Pop explosion and the history of Western art. (1 hr.) Also shown at **12:35 a.m.**

TNT North by Northwest (1959). Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. (3 hrs.)

9:00

13 Music in the Air (1934). A straightforward and well-done Jerome Kern–Oscar Hammerstein backstage musical starring Gloria Swanson and John Boles. Joe May directed. (1 hr. 30 min.)

A-E A Room With a View (1986). James Ivory, Ismail Merchant, and Ruth Prawer Jhabvala's adaptation of E. M. Forster's early novel is funny, physically active, and gloriously beautiful. In Florence, a stifled upper-middle-class girl (Helena Bonham Carter) begins to wake up, her unfinished character becoming a battleground on which social convention and paganism struggle mightily. With Maggie Smith, Denholm Elliott, and Daniel Day-Lewis. (2 hrs. 30 min.)

BRV The Music Teacher (1989). Gérard Corbiau's quiet movie is lovely to look at and listen to. A celebrated opera tenor retires to the country to teach two aspiring singers. With José Van Dam and Anne Roussel. (2 hrs.) Also shown at **1:30 a.m.**

10:00

7 PrimeTime Live. Diane Sawyer goes undercover to investigate day-care centers across the country. (1 hr.)

11:00

TNT The Lady From Shanghai. Real-life husband and wife Orson Welles and Rita Hayworth star in a sordid tale of bad blood and chancy love. The hall of mirrors (a nice trick by director Welles) is a wonderful climax. (1 hr. 55 min.)

1:00 a.m.

13 Mystery Through the Lens. An expert microscopist recounts some of his most important work: on the shroud of Turin, the Atlanta child murders, and a Manet painting suspected of being a fake. (30 min.)

FRI., JUNE 21

6:30 p.m.

CUNY James McNeill Whistler: His Etchings. A look at the beloved painter's etching work, from a film series put out by the National Gallery of Art. (30 min.) Also shown at **10:30 p.m.** and Saturday at **9:30 a.m.**

7:30

9 The **New York Mets** play the **Atlanta Braves** at Fulton County Stadium tonight and Sunday afternoon at **2:00**. Then the Mets come home and welcome the **Montreal Expos** to Flushing, Tuesday at **7:30 p.m.**

8:00

2 Verdict. A new series that evolved from *48 Hours*, covering a different real-life courtroom trial each week. Reporters from *48 Hours* cover the trials, recounting the facts of the case and interviewing the parties involved. (30 min.)

A-E Hair (1979). Milos Forman turned the sixties Broadway musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. (2 hrs.)

TNT Agatha Christie murder pictures all night, the first four starring Margaret Rutherford as Miss Marple. Beginning with **Murder, She Said** (1962), followed by **Murder at the Gallop** (1963) at **9:55; Murder Ahoy** at **11:40;** and **Murder Most Foul** (1965) at **1:35.** Hercule Poirot gets one shot this evening (in the person of Tony Randall), at **3:35**, in **The Alphabet Murders** (1966).

9:00

13 American Playhouse—"Triple Play II." A trio of short films from Hollywood's Discovery Program, starting with **Peacemaker**, which stars Lukas Haas in a story about a boy growing up worried during the atomic fifties. Next, **Astronomy**, written and directed by Susan Rogers, about the struggles of a young girl living in a trailer park outside of Los Angeles. Finally, **The Price of Life,** a film set in a future where time is literally money. (1 hr. 30 min.) Also shown at **10:00** on **49**.

10:30

13 Three Minutes From Broadway. A look at Willie Reale's 52nd Street Project, which gives children their first chance at working in the theater. (30 min.)

11:00

BRV Salaam Bombay! (1988). A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. The breakup of the family is the most touching thing in the movie. (2 hrs.)

SAT., JUNE 22

8:30 a.m.

ESPN 24 Hours of LeMans. The World Sports Car Championship's live finish, after one solid day of racing.

2:00 p.m.

5 Fair Wind to Java (1953). Fred Murray stars in a South Sea adventure picture, playing a salty sea captain looking for treasure and instead finding Vera Ralston. (2 hrs.)

6:00

13 The Mind. A nine-part series exploring the magnificently unique human mind—its development, its capacities, its shortcomings. Parts 1–8, each one hour long, shown consecutively here, through 2:00 a.m. Part 9 (1 hr. 30 min.) will be shown Sunday at **6:00 p.m.**

8:00
2 Someone to Watch Over Me (1987). Ridley Scott's romantic thriller is as captivating as it is stylish. New York City blue-collar detective Mike Keegan (Tom Berenger) falls for the socialite he's protecting from a thug, who turns around and kidnaps the detective's family. With Mimi Rogers, Lorraine Bracco. (2 hrs.)

9 Horror Hall of Fame. Host Freddy Krueger (Robert Englund) is joined by Vincent Price, Roger Corman, and George Romero in this inspection of horror movies. Interviews with actors and special-effects people, and a look behind the scenes on the horror-film set. (2 hrs.)

55 Annie Hall (1977). One of Woody Allen's best, an almost perfect blending of satire and romance. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. (2 hrs.)

A-E Everything You Always Wanted to Know About Sex (But Were Afraid to Ask) (1972). Woody Allen's comedy of vignettes about sex is bumpy but worth the ride if you don't object to bald crudity. Standouts include Gene Wilder and his sheep lover; and Allen, Burt Reynolds, and Tony Randall all playing sperm cells. (2 hrs.)

TNT What's Up, Doc?: A Salute to Bugs Bunny. A 1990 documentary about the history and mysteries of the beloved hare, as told by Mel Blanc, Tex Avery, Chuck Jones, and the rest of the Warners gang. Includes ten full-length cartoons. (2 hrs.)

9:00
7 Supergirl (1984). Schlocky, miserably directed, but entertaining. Helen Slater, as the flying do-gooder, has the noble brow and steady gaze of a head nurse or lady senator. With Faye Dunaway playing a flamboyantly funny evil witch of some sort. (2 hrs.)

SHO Payoff. A new action/adventure picture starring Keith Carradine, an ex-cop who, when he was a child, unwittingly aided the murder of his parents at the hands of the mob. Now he wants revenge against the Concion clan, especially its boss (John Saxon) and main hit man (Harry Dean Stanton). (2 hrs.)

10:00
A-E Rita Rudner Comedy Special. The first of two BBC specials featuring the soft-spoken but sharp-tongued stand-up comedienne, with guests Jennifer Saunders and Martin Bergman (Rudner's husband). (2 hrs.) The second special will be shown Sunday at **10:00 p.m.**

10:30
2 The return of **Good Sports**—for a time, at least. Howard Keel guest-stars as Gayle's (Farrah Fawcett) father, urging her to give Bobby (Ryan O'Neal) another chance. Also appearing, on *SportsChat*, is Atlanta Braves third baseman Terry Pendleton. (30 min.)

11:00
21 The Other Side of Faith. A true story about a Polish Catholic teenager who saved thirteen Jews during World War II. (30 min.)

11:30
7 The Mean Season (1985). An almost schizoid thriller starring Kurt Russell as a star crime reporter for a Miami daily and Richard Jordan as the psychotic, publicity-hungry killer with whom Russell nearly finds himself in collaboration. (2 hrs.)

2:00 a.m.
13 The Lady Vanishes (1938). One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. (1 hr. 35 min.)

SUN., JUNE 23

2:00 p.m.
7 18th Annual Black Filmmakers Hall of Fame Awards. Among the performers are the Edwin Hawkins Singers and Jermaine Jackson; receiving awards are Danny Glover, Keenen Ivory Wayans, and others. (2 hrs.)

2:15
HBO Murder by Death (1976). An intoxicating spoof, written by Neil Simon, of every detective story ever told. Truman Capote invites the world's greatest crime-solvers into his home for the ultimate whodunit. With too many wonderful performers to name, but including Peter Sellers, Peter Falk, Maggie Smith, and Alec Guinness. (1 hr. 45 min.)

3:00
5 The Bad News Bears Go to Japan (1978). After the first sequel, they pretty much had to leave the country. Still, there are moments, especially Tony Curtis's. (2 hrs.)

5:00
5 Explorers (1985). Joe Dante's wholly mediocre movie about the outer-space adventures of three children who take off in a spaceship they built themselves. With Ethan Hawke, River Phoenix, and Jason Presson. (2 hrs.)

7:00
2 60 Minutes. How does the Motion Picture Association of America assign ratings to films? Find out in a segment called "I'll Know It When I See It." Also, a look at Needle Park, overrun with junkies though just blocks from the bulging banks of Zurich. (1 hr.)

7:30
13 The Sexual Brain. Ponders whether the female and male brains of mammals, humans included, are anatomically, chemically, and functionally different. (30 min.)

9:00
4 The Mission (1986). Jeremy Irons and Robert De Niro as Jesuit priests in eighteenth-century South America, trying to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. Some of the adventure-film scenes are exciting, but the moral issues are often too abstract. (2 hrs.)

13 I, Claudius—"What Shall We Do About Claudius?" A grave message from a Roman officer—the entire army has been massacred in Germany. Pollio gives good advice to Claudius. Part 4 of 13. (1 hr.) Also shown at **10:00** on **49**, at **11:30** on **21**, and Monday at **9:00 p.m.** on **50**.

DIS Henry V (1989). Young Kenneth Branagh adapted, directed, and stars in this film of Shakespeare's complex narrative about war, and it's a wonderful, invigorating thing to behold. With Derek Jacobi and Paul Scofield. (2 hrs. 30 min.)

10:00
50 State of the Arts—"From Stage to Screen." *Time* critic William A. Henry III and Amber Edwards look at the changes a play goes through to become a film. (30 min.)

A-E Rita Rudner Comedy Special. See Saturday at 10:00 p.m. (2 hrs.)

11:00
13 The Errors of Youth. A Russian film about a disillusioned and alienated modern youth. Followed at **12:30** by **The DeStalinization of Russia**, in which eyewitnesses to Stalin's prison camps tell about life during that time (55 min.).

11:30
7 Beach Blanket Bingo (1965). The fifth and best of the *Beach Party* movies, with Frankie Avalon and Annette Funicello having a swell time despite a kidnapping and Don Rickles. (2 hrs.)

MON., JUNE 24

5:00 p.m.
HBO Wimbledon '91. The first of ten weekdays of same-day coverage from tennis's premiere event, with two and a half hours of the day's matches, followed, at **7:30**, by a half-hour of highlights. Every weekday for the next two weeks.

8:00
5 Compromising Positions (1985). A malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who seduces female patients and photographs them trussed in leather. Susan Sarandon is the former investigative reporter who tries to crack the case, and playing the dentist's patients and former mistresses are the talented Judith Ivey, Joan Allen, and Deborah Rush. (2 hrs.)

9 New York Prime. Another go-round of the new variety show (see Wednesday at 8:00 p.m.). This time, Roy Firestone is the host. (1 hr.)

13 The Incredible Flight of the Snow Geese. Incredible indeed: 300,000 geese migrate from their home on the Canadian tundra to Texas and the Mississippi Delta. (1 hr.)

9:00
13 A Baltic Requiem. Journalist Hedrick Smith explores the Baltic states, from their historic folk festivals last summer to the political uprisings in the winter and the Soviet Union's often violent response. (1 hr. 30 min.)

TDC People of the Klamath. A documentary on two tribes of American Indians, the Yurok and the Karuk, as they struggle to preserve their land, language, and culture. (1 hr.)

DIS The Diary of Anne Frank (1959). George Stevens's excellent adaptation of the Broadway play about a family of Jews hiding from the Nazis in Amsterdam. With Millie Perkins as Anne Frank, Joseph Schildkraut as her father, and Shelley Winters playing the nervous Mrs. Van Daan. (2 hrs. 30 min.)

13 Lucien Aigner: A Life With a Camera. A profile of the influential photographer who, in the thirties, became one of the first to use a 35mm camera. (30 min.)

10:00
4 Quantum Leap Week begins tonight, with the first of five episodes of the series to be shown nightly at this time. Scott Bakula stars as the time-traveling scientist Sam Beckett, who assumes different identities to fight for the underdog. Dean Stockwell is utterly convincing as his cigar-chewing right-hand man. Tonight, Sam becomes a sixteen-year-old unwed mother in 1955. (1 hr.)

11:00
9 Johnny B . . . On the Loose. Yet another late-night talk show bows, this one with Chicago funnyman Jonathon Brandmeier doing his schtick. To be shown nightly at this time. (30 min.)

NICK Saturday Night Live. It's Conehead Week, with each episode for the next five nights featuring a skit on the alien family from Remulak. Steve Martin plays "Family Feud" with the Coneheads, and Frank Zappa goes on a date with Connie. (1 hr. 30 min.)

2:00 a.m.
11 Local Hero (1983). A triumph of originality. Bill Forsyth's lulling, whimsical tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. Once there, he falls under its spell. (2 hrs.)

TUE., JUNE 25

8:00 p.m.
5 Eyewitness (1981). A creepy but not quite thrilling thriller about a beautiful TV news reporter and a janitor who's infatuated with her. With William Hurt, Sigourney Weaver, Christopher Plummer. (2 hrs.)

13 49 Nova—"Yellowstone's Burning Question." Scientists are surprised at the park's rapid recovery from its massive fire in 1988. (1 hr.) Also shown at **9:00** on **21**.

9:00
2 Leona Helmsley: The Queen of Mean. Is she really that bad? Suzanne Pleshette plays the wicked one, with Lloyd Bridges as Harry, her idol, her "king." (2 hrs.)

13 Frontline—"Throwaway People." Roger Wilkins investigates the American black in one neighborhood in Washington, D.C. (1 hr.)

A-E Liszt: A Faust Symphony. The story of Faust, young Gretchen, and Mephistopheles, considered by many to be Liszt's masterpiece. Leonard Bernstein conducted the Boston Symphony Orchestra from Symphony Hall; with tenor soloist Kenneth Riegel. (1 hr. 30 min.)

LIFE Death Dreams. A new thriller starring Christopher Reeve and Marg Helgenberger as a contented couple whose daughter drowns. When his wife turns to the supernatural to communicate with their daughter, the husband becomes concerned. (2 hrs.)

10:00
4 Quantum Leap (see Monday at 10:00 p.m.). Tonight, Sam leaps back into 1979 to help a Chippendale's dancer who's trying to show a young deaf dancer the pitfalls of show business. (1 hr.)

13 49 P.O.V. A trio of independent short films. First, **Twinsburg, Ohio: Some Kind of Weird Twin Thing**, about the day each year that 2,500 pairs of twins get together. Next, **Marc and Ann**, Les Blank's portrait of a Cajun musical couple. Finally, **Plena**, a musical metaphor for the turbulent island culture of Puerto Rico. (1 hr. 30 min.)

12:30
13 Czeslaw Milosz: The Poet Remembers. A portrait of the Nobel Prize–winning poet, from his roots in Lithuania and Poland to his exile in Paris to his emigration to the United States. (1 hr.)

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT
Manhattan

38th Off Park - Townhouse—European charm, 1 BR, skylights, hi ceilings, fplc, lux bathroom, many built-ins. $1350/mo. Avail July 1. No fee. Call 718-263-3301

APARTMENT
Brooklyn Heights

Bay Ridge/Shore Rd—For sale or sublet: lrg, modern 1-BR w/terr. - spectac. view of Verranzano Bridge & NY Harbor. 25-min. commute to Manh. All appliances, laundry facilities, storage, C/AC. Many extras! Just steps away frm tennis/handball cts, restaurants & shops. Move-in cond. Price: $115K, or rent $975/mo. **Call 718-745-6073**

LOFT FOR RENT

Soho Landmark - Dutch Farmhouse
1,800 sq ft dplx, wbf's, sundeck, skylights, contemp kitchen. $3500/mo. **212-226-0342**

FURNISHED APARTMENT
For Rent

Bklyn Hgts—Lg sunny 2-BR, drmn, cable, 1 train stop to NYC. $1475. 718-643-9484

COOPERATIVE/CONDO
Manhattan

E. 85th Betw. 1st & 2nd—Very charming 1-BR garden duplex co-op, 650 SF, plus 300 SF garden patio. Prewar, hi ceilings, moldings, completely renovated. Asking $165,000; maint. $658/mo - 60% tax-deductible - or rent at $1500/mo. Owner. **Call 212-249-8371; leave msg.**

Relocating - Must Sell!—East 59th St. Stunning city views from SW corner, Junior 4. Hi flr, 1 & 1/2 bth, over 1,000 SF, eat-in kitchen, walls of windows, 2 balconies. Priced to sell. **Owner: 212-223-6353**

HOUSE
Nassau-Suffolk

Private Oceanfront Community—West Gilgo Beach, 5 mi West of Robert Moses. 4-BR, 2-bth, 2 decks w/awning, bay/pvt. marina. $365,000. **Owner: 516-785-1977**

HOUSE
Putnam County

Putnam County/Summer Rental—Brewster vicinity (Putnam Lake). Cute & cozy cottage, 2 BR, LR, EIK, 1 mile from lake. No pets, smoking. $800/mo., also for sale. **Day: 212-880-0760/Eve: 212-427-7814**

HOUSE
Westchester

Chappaqua, NY
Stone and Frame renovated charmer. Woodsy private acre, convenient to town. 6 BR, 3 bth Colonial - to be featured in "Decorating & Remodeling". Perfect for artists and writers. Asks $415,000.
Holmes & Kennedy 914-238-3988

COUNTRY PROPERTY
For Sale/Rent

Panoramic View, Seclusion—On Delaware, NE PA. 2 1/2 hrs NYC. New 3-BR, jacuzzis, decks. For sale or $600/wk., $1800/mo. Refs. **Owner 717-296-9403**

Waterfront Estate For Sale or Summer Rental - Just Reduced By $555,000.
Gated CT 6-ac on pvt river w/spectac vws. 80 min NYC. 14-rm hse (2/3 furn), tennis ct, htd pool, barn & boat. **$895,000 - Negotiable if Quick Sale. Owner - 203-262-1861**

DELAWARE COUNTY
3 1/2 hrs NYC. Fieldstone manor w/5-BR's - 6 WBF's. Awaits restoration. $225,000. **Call: (716) 854-1112 or (212) 678-0646**

VACATION HOUSE
For Sale/Rent

Jamaica, W.I.—Oceanfront villa, 200' frontage, 1 1/4 acs fruited land plus fresh-water pool, 9 rms, 4 bths, prime location, terrific staff. $225K. **Owner 718-376-5400**

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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

Discount Travel—Gotham Tours. Day: 718-768-9420 - Eves: 212-679-7032.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

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800-348-0009 • FAX: 212-971-0746

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International Tours 212-242-2277

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BED & BREAKFAST
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Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

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KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

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Montauk "The Country Inn By The Sea" Htd pool, tennis. Putting green. Nr town/ ocean. Golf, fishing. All rms TV, A/C. Free movies. 4 day/3 nite pkg frm $149.50 PP/ Dble (weeknds add $25). Incl great meals. **Shepherds Neck Inn** - Montauk, 11954. In NY: 800-345-3511 / 516-668-2105.

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

RESORT
New York

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Continued on next page.

Continued from previous page.

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Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

New York Magazine's Travel Section—Reach 1.6 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Cynthia, 212-643-6500.

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WANT ATTENTION?
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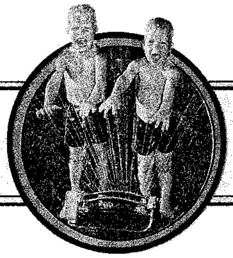
NEW YORK  KIDS

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Caring Jewish Professional—Zorba fan, young 51, nonsmoker - seeks professional woman, 40 plus. I'm ready to share an exciting life. Are you? 6610 ✉

Skeptical Jewish Male—56, seeks ultra-honest woman, to 52. Photo. 6586 ✉

One-Of-A-Kind—Very attractive woman, bright, honest, fun, loving, Jewish, 32, ready for commitment - desires secure, warm, normal, attractive, Jewish professional male (30-42), who is in love with life. Photo please. 9501 ✉ ☎

Good Man Seeks Better Half—30, successful, handsome, intelligent, athletic, honest. I like dancing, museums, the beach, traveling and movies. Looking for female, 23-32, vibrant, attractive, intelligent, open, with a passion for life. CT/NY. Nonsmoker. Photo/note. 6600 ✉

Something Wild—Authentic wizard/space cowboy, tall and thin with rugged good looks. Accomplished, secure, captivating for body and mind. If you are 25-32, open to new concepts and life styles, intrigued by unparalleled adventure and travel - intelligent, fiery, courageous, size 6 or less and look like a model but are not one - call my voice box: 6593 ✉ ☎

Are You Out There?—I'm 27, Jewish male, Ivy League MBA, 6'1", fit and slim, attractive - with a cute, dimpled smile, curly brown hair and contagious personality. I'm now ready to meet that "special someone". Besides being an incurable romantic (love holding hands), I'm very considerate, compassionate and have and appreciate a good sense of humor and intelligent conversation. I enjoy spectator events, good theater and movies (especially foreign films), love music (play piano) and am a good dancer. You should be an attractive, slim, nonsmoking, single Jewish female and have a zest for life. Photo appreciated. Please reply: 6588 ✉

Professional Female Wasp—27, sparkling, spontaneous and attractive, seeks a professional male who enjoys long walks through Riverside Park, Village cafes and drives upstate. Photo/phone. 8238 ✉

Blond, Blue-Eyed, 6'2"—Athletic, broad shoulders, 31, recently moved from CA. I am a successful Wall Streeter who loves music, travel, dining out, skiing, etc. Seeking attractive, fit, college-educated professional lady, 25-33, to explore the city. Note and photo a must. 6567 ✉

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 6302 ✉

Attractive, Caring—Blue-eyed blond, slender, 5'2", Jewish widow seeks loving man of substance - 60-plus, physically fit, cultured, caring, successful, to share his life with someone special. Photo. 8239 ✉

Perfect Soulmate—They say a true romantic believes that for each of us there is one perfect soulmate. The problem is that usually they never meet. Let's prove them wrong. I am 36, 5'11", handsome and very successful. Looking for someone who loves their life yet has room for loving my life and a life built together. Enjoy NYC, fast cars, midnight swims and the adventure just around the corner. Are you a daring female, 25-40, ready to commit? Send recent photo, note and phone. 6589 ✉

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 27-39. Photo, please. 6591 ✉

Gay White Christian Female—31, blond, blue eyes, 5'7, pretty, great sense of humor, caring, casual dresser, forever in blue jeans, loves oldies and good times - seeks same, feminine type only, age 26-34, for serious relationship. Send photo/note/phone. Queens/Nassau only. 8240 ✉

Single Jewish Female—Not religious, 34, European background, with strong Jewish identity - pretty, slim, educated, with a good sense of humor - seeks a nice man for love and marriage. 6568 ✉

Attractive Female—Clinical social worker, 30, Jewish, interested in meeting a good-natured, attractive, serious man in the mental health field, to share professional interests, outdoor activities, music, museums, movies and fun. Any faith welcome. Note/phone please. 9491 ✉ ☎

Attractive, Stylish Woman—40-something, still with '60s soul, looking for professional man to laugh with about life in the '90s. Lover of baseball, books, ballet, the beach preferred. 6612 ✉

Handsome Jewish Businessman—35, seeks attractive, Jewish professional lady, 25-40, for caring, sharing, more. Phone/photo. POB 554 Endicott, NY 13760.

Huggable Brooklyn JD—Divorced white male, 57, trim, witty, romantic - into opera. Seeks commitment with black/white, petite nonsmoker. Photo a must. 8243 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Beautiful Inside And Out—Tall, divorced Christian lady - 40's, caring, sensitive, emotionally present. Enjoys walking, biking, swimming, theater. Seeks male with similar qualities. Photo. 9520 ✉

New Age Yuppie—Savvy, petite businesswoman, 37, on the path to enlightenment through material success, wants a down-to-earth yet self-assured male companion to share the thrills and challenges along the way. Enjoy music, biking, film, golf (?) and casual evenings with friends. 6596 ✉

Financially Secure, Fit, Athletic—Tall, easygoing male executive, 45, new to area - enjoys tennis, cycling, skiing, hiking, outdoors, travel, music. Seeking bright, attractive, nonsmoking professional woman under 40, with similar interests and traits. Note/photo. 6594 ✉

Are You Looking Too?—I'm a Jewish professional man, mid 40's, refined and upbeat. You're a charming, Jewish professional woman, 30's, 5'6" or so, with traditional values. Together, we two can be one. Note/phone/photo. 8244 ✉

Japanese Woman Sought—By single white male physician, 33. You are 22-29 years old, intelligent, educated, attractive. I am tall, handsome, successful. Interests include classical music, art, nature and international travel. 6604 ✉

I Am—An attractive, intelligent, passionate and secure woman with broad interests and basic values, seeking intellectual, spiritual, emotional and physical intimacy leading to marriage. I'm looking for a secure, successful, balanced professional soulmate. 6557 ✉

Sweet, Sensitive, Sincere—35-year-old male looking for lifetime female partner. Please be honest, intelligent and down-to-earth. 6487 ✉ ☎

Lovely NY Woman—Classy, bright, warm - seeks 50ish male counterpart. Note/photo. 9488 ✉

Bright—Athletic, very attractive, fun, honest, Jewish professional female, 31, seeks same in male, 28-40, over 5'8". Photo. 8245 ✉

Leggy Blond - Brainy Lady—Sought by physician/executive with multiple degrees and multiple millions. She must be educated, slender, 25-35, nonsmoker. He is 48, divorced, romantic, living surfside in Florida. Photo essential. 8187 ✉

Wealthy And Successful—Merchant banker with exciting personality - widower, with residences in Miami and NY - seeking beautiful, intelligent, interesting young lady, 32-43 years, white, with or without children, medium height - 5'3" to 5'6", for travel, theater, dance, romance. Recent photo/short story please. 6410 ✉

Can Your (Inner) Child—Come out and play? Striking CT woman, 40, strong pulse and country sandbox, seeks adventuring male. 8223 ✉

Still Looking—At 40-50, for your prince? Wouldn't a handsome/wise king be better? He lives in a castle by the sea, searching for a witty/trim/lovely lady for sailing, tennis, skiing and adventure. 6566 ✉ ☎

Enticing (Truly)—Jewish professional female seeks handsome (objective not subjective standard) male - JD/MD/MBA, 28 plus. Photo a must. 9523 ✉

Yale Widow Hates:—Single, celibate life. Seeks male - share life, grandchildren, private lake, indoor pool - country acres, two hours NYC. Retired advertiser. 8251 ✉

Incurable Romantic—Very pretty natural blond, shapely - depth, heart and soul to match. Seek handsome man, 40's-50's, for forever. Suburbs preferred. 9504 ✉ ☎

Foreign-Born—Dark, bearded, eclectic, 35, seeks older, sexy woman. 9483 ✉

Bright, Attractive—Westchester, Jewish single mom (son, 13) - seeks a warm, intelligent, articulate man of substance and integrity - nonsmoker, 42-52. 8257 ✉

Professor Of English—38, seeks artistic/musical Asian female for friendship and fun. Photo please. 8249 ✉

Kim Basinger Look-Alike—Fabulously wealthy, 5'7", natural blond hair, bonded and beautiful teeth, body by professional trainer and I look fabulous first thing in the morning. Interests include shopping, doing lunch, shopping, personal pampering, and traveling abroad to shop. If you are an established doctor, CEO or independently wealthy and would like to share in the life style to which I am accustomed, please submit photo and a copy of your 1990 tax return and we will do lunch. Will not sign a prenuptial agreement. 9460 ✉

Let's Get Serious—Beautiful, romantic MBA, 29, seeks emotionally secure, handsome, Jewish, cultured MD/DDS/JD, to 37. Photo/phone essential. 6597 ✉

Luck Be A Lady...—Tall, dark, handsome trial attorney, 37, longing for lovely, lean, lively, literate lady friend for love, laughter and longevity. Photo please. 6571 ✉

Sweet, Sexy, Handsome (!)—Exec, mid 40's, slim - seeks exciting equal Ms. for love/marriage. Phone/photo. 8250 ✉

Attractive Jewish Professional—Romantic, athletic brunette, 27, seeks tall, easygoing professional man, 25-32, for a serious relationship. Note/photo. 8231 ✉

Mildly Absurd Guy—Infiltrates wildly absurd world in guise of mostly cute MD, 43, 5'10", 160 - musical, creative, semi-athletic. Seeks tiny-waisted, very slender beauty, under 5'7", under 115, under 39, for whom this connects somehow. Letter/photo. 9527 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

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I Know You're Out There!—If you are 27-32, attractive, easygoing, athletic and want to share life, love and laughs with someone special, then this pretty, 28, 5'4", slender Jewish female is looking for you! Note/photo. 6611 ✉

Delightful, Attractive, Romantic—Irresistible, notable gal, seeks Jewish male counterpart, 45-55. Photo/note. 9484 ✉

New Age Man—40's, fit executive, handsome, dynamic, spiritual, romantic, sensual, funny - seeks slim, attractive, together soulmate. 6554 ✉ ☎

This Issue's Best—Beautiful, intelligent Jewish female, 31, slender, big blue eyes, big heart, class act. Seeks family-oriented, successful male (28-42). Photo a must - will gladly reciprocate. 8227 ✉

You Could Have Trouble Finding—A 33-year-old Jewish girl like me. 5'4", 125, green eyes, dark (shoulder-length) hair, very sexy and, yes...very pretty. Styled securities broker (by desire, not need) and mother of two young children (by fortune). Genuine unselfishness complemented by traditional values and natural class. As our busy schedules afford only quality time, you are Jewish, at least my age, 5'8" plus, professionally set, of strong character and a touch of magic. My photo promises to make you smile. 6574 ✉ ☎

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To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

Single White Female—Very pretty, petite and thin, artistic, intelligent, 38. I would like to meet sophisticated American or European chef, 32-45, or thereabouts, for a relationship filled with pate, fun and excitement. Must have a universal sense of humor, be handsome, slender and kind. Photo/phone/note. 8224 ✉

Attractive Staten Island Woman—38, 5'6", slim, blond, blue eyes, well-educated. Interested in jazz and New Age music, movies, books, restaurants, shopping, beaches, tennis and having a real relationship. Seeking an intelligent, nonsmoking man, 40-50, for mutual caring, communication and commitment. 9494 ✉

DDS, 62—Avid classical concert-goer - seeks female under 50. 8230 ✉

Boating Season Is Upon Us—Extremely successful, good-looking Jewish physician in search of gorgeous mate between 25 and 35. Style and class are prerequisite. Picture is helpful. 6558 ✉

Professor, CT—59, kind, attractive man needs loving partner who enjoys sailing, gardening, talking, thinking. Letter/photo please. 6560 ✉

Professional Photographer—Attractive, slim Oriental woman - enjoys swimming and life in NYC. Seeks interesting man, 37-47. Photo helpful. 6561 ✉

Exec By Day/Musician By Night—Is fun and 40 - seeking fabulous femme fatale with large vocabulary - who doesn't take self too seriously and isn't Hampton-hooked. Birthday card/letter/pix. 9495 ✉

Adventurous, Attractive Redhead—Jewish, 50 and getting younger, looking for established, bright, professional nonsmoking gent, under 56, who enjoys romance, laughter, honesty and the good life. Note/photo/phone. 6555 ✉ ☎

Herpes—Kind, warm, handsome, successful, intelligent Jewish man, 40, would like to hear from enthusiastic woman. First ad. Photo/phone. 6577 ✉

Woman With Spirit—Intelligence, looks and humor, 45, seeks nonsmoking man, to age 54. 6580 ✉

Books And Horses—Gracious, refined yet rugged man - loves both. Slim, 43, 5'10". Seeks serious, comely, forever lady. NY/Westchester. Bio/photo. 9507 ✉

STRICTLY PERSONALS

Tennis Anyone?—Bright, attractive, successful gal (white, Jewish) - loves tennis, travel, theater, poetry and laughing (often at myself). Seeking male counterpart, 55-65. Photo optional. 6572 ✉

Admittedly Spoiled—Successful businessman, 6'5", humorous, spontaneous. I like travel, romantic dinners, sunsets. Looking for the best in life! Prefer 'lion tamer' - slim, 29-39. Sincerity, beauty, brains a must! Photo essential. Note/phone. POB 59, Centerport, NY 11721.

Handsome, Affluent—Associate professor with tenure, coming from a distinguished Jewish family, would love to meet a very bright lady. I have exciting business, artistic and sports interests. I'd love to meet an MD or PhD (I'm working on a medical/psychological book) - or JD, MBA, etc. Also I fly private planes, hike, bike, scuba and seek galleries to display my art. Seek lady, 30-42. 8253 ✉ ☎

Christian Banker—36, tall, attractive, well-educated, kind and considerate - seeks warm, upbeat, refined woman, 26-36, with an easy smile and a good sense of humor, for serious relationship. Note/phone/photo. 9506 ✉

Dead-Head, Met Fan—31-year-old, Jewish professional male seeks happy home. Must love kids - and dogs a plus. Please care about people and planet. No drugs. Note/phone please. 9508 ✉

Warm, Good-Looking Man—Professional, creative, trim, 5'10", 51. Seeks a lively, slender woman who is partial to art and music. Photo. 6573 ✉

Blue-Eyed Blond—Beautiful inside and out, with old-fashioned values and great sense of humor, seeks male counterpart between 45-55, for fun, friendship and more. Note/phone/photo. 9516 ✉

Tall, Single Jewish Male—32, handsome MD, with interests including 'The Simpsons', 'thirtysomething', athletics, museums - looking for pretty, basically wonderful female for laughter, friendship, etc. 6603 ✉

Millionaire Male—Involved in real estate, looking for a relationship with a beautiful woman both inside and out, who enjoys fast cars, dining, champagne-and-caviar evenings, walks on the beach and long weekends in the Caribbean. Note/photo a must. 6582 ✉

My Favorite Song—"The Impossible Dream"...What's yours? Blond, sparkling blue eyes, upbeat personality, bright Jewish widow who won't settle for second best - looking for a "super-special man", 50-60. Are you the one? Photo a plus. 9528 ✉

Widow, 60's—Unencumbered, spirited - seeks companion to spend the best years of our lives together. 8242 ✉

Woman To Woman—38, cute, vivacious LI professional - funny, enthusiastic, warm-hearted, multiple interests. Seeks sincere relationship with quality female nonsmoker. Photo. 9457 ✉

American Jewish Female—Nonreligious, real estate broker, I'm all business but will take a break for the right guy, 35-45, for commitment. 8241 ✉ ☎

Asian Woman—Very pretty, successful, 34, loyal, intelligent - need same type man, 35-50, for lasting relationship. 9499 ✉

If You're A Woman Who Likes—Intimacy, laughs, hugs, travel, outdoor fun and dining, you may like this caring, trim, athletic professor. If you're 35-45, warm, fit and attractive, please send note/photo/phone. 8248 ✉

Born To Run—Attractive, 30, divorced Jewish male, successful, intelligent, athletic, honest, sincere (and modest). Loves art, films, sports, outdoors, travel, restaurants and wine. Seeking a successful Jewish female with a hunger for all that life has to offer. Photo appreciated. 8252 ✉

Sincere Wall Street Professional—35, 5'11", 155 lbs, Christian, lives in NJ. Seeks female over 21, whose idea of a perfect weekend is a Mets game, dinner, a boy-meets-girl Broadway musical, dancing at "Shout" and sitting enraptured through "101 Dalmations" (twice). On Sunday we'll watch "In Living Color". Photo please. Will reciprocate. 9526 ✉

Tommy Smothers Look-Alike—Successful Jewish lawyer - bright, blue-eyed, young 46 - loves scuba diving, hiking and travel. Seeks smart, slim, attractive, Jewish professional woman, early to mid-30's, with good sense of humor. Must be willing to lie about how we met. 9502 ✉

If You Are A Good-Looking—Good-natured man of depth, with a great sense of humor, wishing to meet a one-of-a-kind, green-eyed, attractive woman, 45, petite, loving, bright, who loves to laugh and share, please send photo/note. 9510 ✉

Help!—Dr. Kildare! Perry Mason! Ivanhoe! Lovely princess, 35, Wasp, with dark hair and blue eyes, needs intelligent sweetheart! Two kids. Loves theater, computers, movies, egg rolls, stock market. Write to North Shore palace c/o: 6563 ✉

Successful 30-Year-Old Exec—CT (Fairfield) Wasp - skier. Desires spirited and sensual woman, 25-35, willing to share my passion for Thoroughbreds, travel, conversation, sailing and yellow Labs. Note/phone/photo please. 9530 ✉

Wonderful, Youthful—Attractive Westchester lady (55) seeks sincere, fun, single, NYC/Westchester man, fifty or sixtysomething, for a warm, loving and lasting relationship. Tennis a plus, humor a must. Note/photo/phone please. 8202 ✉

Single White Male—42, liberal Catholic - loves classic music, art, movies, reading, ethnic dinners, long walks, long talks, European travel. Woody Allen sense of humor. Seeks similar lady, 35-45, to share serious relationship. We can reason and laugh together. Send photo. 9514 ✉

Attractive Bermudian—Single black female - cultured, loyal, gentle, psychologically aware. Seeks unattached male, 45-55, who is intelligent, communicative, successful, emotionally, secure, for friendship, love, hopefully forever. 9492 ✉

Single White Male—MD, handsome, 33, 5'11", fit, seeks attractive professional female for special relationship. 6562 ✉

Sitting At The Boathouse—One sunny day, an adventurous, athletic, handsome gentleman, 27, dreamed of a charming, fun, romantic lady pulling up in a gondola for cocktails. Note/photo. 8256 ✉ ☎

You Don't Have To—Do my taxes, clean my gutters or slay my dragons. Just have energy and character. Be open-minded, informed and optimistic. I'm 30, 5'4", pretty, fit, nonsmoking, dynamic, stable and happy. Love: beach, movies, theater, music, naps, skiing, cooking, reading and travel. NJ. Photo/note/phone. 6575 ✉

S'wonderful, S'marvelous—That I could fall for you. Attractive Jewish theater director/lawyer seeks intelligent, slender woman (32-40), for dancing, dining, Fred Astaire movies and just being silly together. Photo/note. 8236 ✉

Smart, Queens, Indian Single Female—35, 5'2", 120 lbs, from Caribbean. 9512 ✉

Next Stop: The Convent—Pretty attorney, 30's, tired of dating, is ready to trade in her patent leather shoes for a course in remedial rosary. Be my Captain Von Trapp and rescue me! I like sports, theater, literature and every kind of cookie Mrs. Field bakes. 8235 ✉

Summer Is Here—Successful, 36-year-old, Jewish (nonreligious), 5'11", thin male longing for love. If you are a 30-or-under, tall, slim, personable female with a winning smile and who sees things with her heart not her eyes, then this can be our summer of fun and romance. Summer is the best time to start a romance. Note/photo. 9496 ✉

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Recently Divorced Empty Nester—Pretty teacher/adjunct professor - seeks gentleman, 40-50, who views laughter as tonic, reserves a place for thought and understands an educated heart. 9517 ✉

Gay Black Male—A young 41, energetic, attractive, stylish, 5'6", 150, fit. Am tactile, liberal, unconventional, professional. Looking for someone to kiss to pieces forever. A few words can't capture me, so let's talk and explore. Prefer similar white/Hispanic/Latin, 35-43. I live in NJ - close to NYC. 9524 ✉ ☎

139 Lbs Of Raw Passion—Male, 5'10", 33, musician type. Owns design firm. On a steady diet of good food, art, rock'n'roll and blues. Romantic, charming, always funny. In search of woman, 20's-30's, to send chills and fever down my left side. Photo appreciated. 6614 ✉

I'm An RN, 39, Catholic, From NJ—Looking for a good man for a permanent relationship. 8262 ✉

Very Feminine, Pretty Jewish Gal—City smarts, country heart, happy, successful. Seeks man, 48-60, to share dining, laughter, theater, ski, tennis, museums, books, ideas and my pool. Photo/note. 8233 ✉

Special, Classy Jewish Widow—Vibrant, looking for male, 58-70, who is considerate and wants a meaningful relationship. Phone. Westchester. 8260 ✉ ☎

Attractive, Sexy, Black Widow—50's, professional, ready to partner with fit, funny, articulate, honest, professional black man, 50's, who likes music, movies, travel, good talk, good food/wine and NYC. Note/phone/photo. 9435 ✉

Handsome Jewish Attorney—31, sensitive, sense of humor. Seeks pretty, thin, Jewish woman under 5'7". Photo/phone. 9533 ✉

Single White Male—NYC academic, 43, 6'1", European background, creative, intense, psychologically aware - seeks warm, intelligent woman for companionship, love, procreation. Foto. 9536 ✉

Lady Of Integrity—Attractive, warm, 49, Queens - seeks selective, successful man, educated, kind, fit, 53-59. I enjoy nature, travel, good food, dancing. 9529 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 710

BY MARY ANN MADDEN

A beautiful and powerful woman meets younger foreign-exchange student. Turns out the kid is a mutant programmed by drug-king bad guy to be invulnerable. Then, love. We see the kid and woman in business, play, social situations. Age-difference gags. He is sexy, childlike. Love almost makes him human. Uh-oh. Now someone is trying to kill her. He reacts. Drug guy sends for him. She follows to city-beneath-city. Major FX fight. Kid takes laser shot meant for her, dies. But—get this—as he dies, he *cries.* (We could have him live. Or she could meet his twin later. Up to you.)

Geena, Goldie. Meg. Annette. Younger Sly, Eddie, Bruce. (Possible package Kiefer and Julia.) Marty thinks Cleese would make a great Bond-type villain. Paula says yes.

Above, a memo. Competitors are invited to submit a reader's report for a producer: an invented plot but real actors (of past or present). Not more than 200 words, thanks all the same.

Results of Competition 707, in which you were asked to supply and define up to three words built on one suffix.

Report: 'Tis a common proof that lowliness is young ambition's ladder. But forget all that. Consider the lilies of the field. And these first-rate results. We found sexual preferences a popular topic. Was it not ever thus? Besides, who's counting? Thanks to all. All excepting arriviste Laker fans who shout "Dee-fense" at the Forum during a free throw. And leave early. They drive us batmeat. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

mobilehomophobia - fear of two men in a Winnebago.
oklahomophobia - fear of dancing cowboys.
donhomophobia - fear of Judy Garland singing "Tiny Bubbles."
L. Wolfe, W. Springfield, N.H.

roemania - eggcentricity.
palindromania - gaga was I ere I saw a gag.
rowmania - dementia praecoxswain.
Sheila Foley, Cranston, R.I.

Runner-up Prizes of one-year subscriptions to "New York" to:

sacrificialambada - Latin American war dance.
salaambada - curtsy to your partner, bow to your sahib.
grandslambada - victory dance: the forbidden three-step.
Jacob Komishane, Elizabeth, N.J.

harepin - decisive move in Greco-Rabbit wrestling.
pied-à-terrapin - temporary or second shell maintained by a commuting turtle.
shishkebobbypin - sk-ewe-r.
Chris Doyle, Burke, Va.

And Honorable Mention to:

nonewtaxiom - Read my lips.
johnsonswaxiom - Out, damnéd spot.
stevesaxiom - I've got it, I've got it.
J. B. Snyder, Los Angeles, Calif.

mariocuomotel - an inn aspiring to be a hotel.
perrycomotel - venerable lodge now closed all year except at Christmas.
majordomotel - our motto: "A butler in every room."
Wayne A. Dean, Bay Head, N.J.

nemesister - sibling rival.
exorsister - one who rids a sorority of a troublemaker.
steppesister - plain Jane.
Arlee Laird, Brigham City, Utah

hesterprintuition - feeling that one's wife is fooling around.
rintintintuition - a bloodhound who can sense his key light.
letmeintution - check from offspring of a prominent alumna.
Carl Tallis, Springfield, Va.

midgetwidget - very small thingmajig.
gidgetwidget - miscellaneous prop used in B-movies.
digitfidgetwidget - prayer beads.
Kathie Kiszka, Waltham, Mass.

pulleticallycorrect - chicken with left and right wings.
pollliticallycorrect - decision taken by consensus.
poleticallycorrect - the ability to spell Zbigniew Brzezinski.
Mary Grace Dembeck, Westport, Conn.

stealameal - inefficacious diet plan.
goatmeal - breakfast served by a nanny.
Lisa Carolan, Staten Island, N.Y.

waybaklava - ancient Greek dish (see also "Troy, Helen of").
balaklava - scene of first master charge.
helloyounglava - sign at Lovers' Leap.
Lynn S. Ellner, Seattle, Wash.

preenup - agreement to groom before a wedding.
czechup - Moravian physical (see "praguetoscopy").
pygmyup - short beer before a dwarf-toss.
Susan Harriman, San Francisco, Calif.

acumenu - bill of flair.
amenu - bill of prayer.
stoutheartedmenu - bills of dare.
Jeff Tenzer, N.Y.C.

exxonomatopoeia - gluts of oil/make me boil.
histrionomatopoeia - the ability of an actor to curse in verse.
wontonomatopoeia - rhyme in a fortune cookie.
Hans Tallis, Springfield, Va.

orthodocks - Hasidic longshoremen.
paneldocks - a jury of your piers.
A. Shulman, Chevy Chase, Md.

hellodollyllama - another musical adaptation of *Lost Horizon.*
dramallama - Peruvian cliffhanger.
endorramalamalamallama - ding-dong, the witch is dead.
Tony Reeder, Brigham City, Utah

billblasso - stylish, if conservative, ropewear.
haileselasso - tether for a lion of Judah.
déclasso - socially lower than the Simpsons.
J. Bickart, Washington, D.C.

hannibalectern - pulpit for a carnivorous preacher.
holidayinntern - postgraduate in hotel management.
solecistern - mallardpropism.
David Titus, Chelsea, Mass.

condough - medium of exchange in a prison.
pseudough - batter made with artificial flour.
doremifasolatidough - bank notes.
Bertha Coulter, Milford, Conn.

squeue - crooked line.
beequeue - insects in cookout formation.
Mary Sprengel, Tumwater, Wash.

threecoinsinthefountainpen - cheap souvenir for Roman tourists.
ferdinandthebullpen - relief pasture.
pennstatepen - strict training camp run by Joe Paterno.
Carl Wolfson, Spring Valley, N.Y.

pastamaster - former spaghetti medalist.
impasstamaster - tiebreaker at a pizza toss-up.
Helene B. Ellner, Richland, Wash.

comparamour - boy meets girl.
disapparamour - boy loses girl.
reparamour - boy fixes girl.
John Foshee, Austin, Tex.

attaboyster - personal trainer for mollusks.
nochipsahoyster - weight watcher.
ralphroisterdoyster - early English character actor and upstager, thought to be utterly shellfish.
Anne Malloy, Boston, Mass.
sp. ment.: Ben Morgan, Catalina, Calif.

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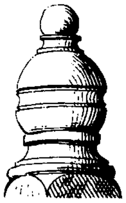

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carcasserole - roadkill Saint-Jacques.
tootsierole - part in a film requiring an actor to dress as a woman.
roseannebarrcarole - song of the vulgar boatwoman.
Paula Doherty, Fall River, Mass.

strangerswhenwemeat - I don't tell anyone that I'm still eating beef.
trackmeat - term for consistent losers at horse races.
salomeat - the head of John the Baptist on a tray.
Joel F. Crystal, Scarsdale, N.Y.

gnuspeak - one of Dr. Dolittle's languages.
towerspeak - air-traffic communication.
pikespeak - summit talk.
Holly Thomis, Cambridge, Mass.

peterpandrogyny - the ability to play male and female roles.
fandrogyny - star attraction for either sex.
fortrandrogyny - computer dating for hermaphrodites.
Howard Slenk, Grand Rapids, Mich.

fryingpanic - sudden misgiving that one's chair is electrified.
peterpanic - fear of flying.
hisspanic - dread of South American snakes (see "asprehension").
Louise Jackson, Fall River, Mass.

curtale - shaggy-dog story.
ringtale - *The Hobbit.*
ducktale - canard.
Marc Doyle, Berkeley, Calif.

pramp - sloping floorway for a baby carriage.
epigramp - patriarch given to uttering proverbs.
aide-de-cramp - masseur.
Kara Karoman, Silver Spring, Md.

momasexual - lover of modern art.
barneysexual - lover of clothes.
tribecasexual - lover of modern art, clothes, and Odeon.
Russ Leland, Los Angeles, Calif.

lycranthrope - wolf in cheap clothing.
dope-on-a-rope - joint for a shower.
misantrope - one who hates or mistrusts figures of speech.
Herb Martinson, Wheaton, Md.

praymate - Tammy Bakker, e.g.
bodycheckmate - to defeat a chess opponent by shoving him off his chair.
hosierymate - to match up socks taken from the dryer.
David English, West Somerville, Mass.

oedipalindrome -1. Ma's as selfless as I am
2. Pa's a sap.
penpalindrome - Leon: I'm a revolting nitlover, ami. Noel.
newyorkcompalindrome: Now I rise to note, sir; I won.
Mary Thomis, Providence, R.I.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 710, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 28. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 19 issue. Out-of-town postmarks are given three days' grace.

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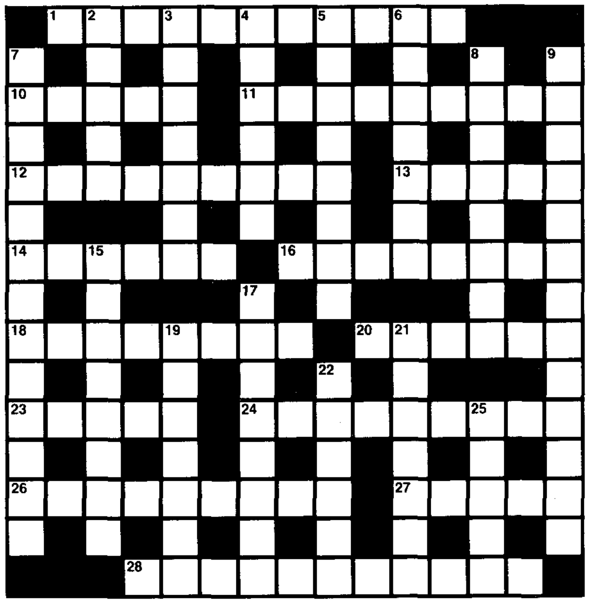
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Scheme put forward for getting appointment. (11)
10 Could be dead of it. (5)
11 Girl cut open without gas is naturally downcast. (9)
12 Logical exposition of how to control the beer guzzlers? (9)
13 I sicken on the way back, cold affecting the hips. (5)
14 A meal of corn since we can't follow Marie Antoinette's suggestion? (6)
16 In Crete ate out—and so on. (8)
18 Plot to fascinate. (8)
20 Dough student used to get woad. (6)
23 Old bar at Oriental halt. (5)
24 Forcing out of six true characters operating. (9)
26 & 27 Rushes to join the queue, with no true regret demonstrated. (9, 5)
28 I let varsity develop the ability to adapt. (11)



DOWN
2 Just a word of agreement. (5)
3 Favourite bird as a steam engine device. (7)
4 Way one with convictions comes to prison camp. (6)
5 Carrier with underwear in it leading to mockery. (8)
6 Lion and ape smashing glass. (7)
7 Entrance sign I moved, making no concession. (13)
8 Chance of detectives getting into the money in a small way. (8)
9 Having the ability to learn enables cheats to get into different form. (13)
15 Summons to mix it with a tonic. (8)
17 Sponsors certain bonds. (8)
19 Ask the little chap with knowledge. (7)
21 A barrel by a lake supports end of bridge. (7)
22 Way in which setter contorts. (6)
25 Pile in the thing? It's not suitable! (5)

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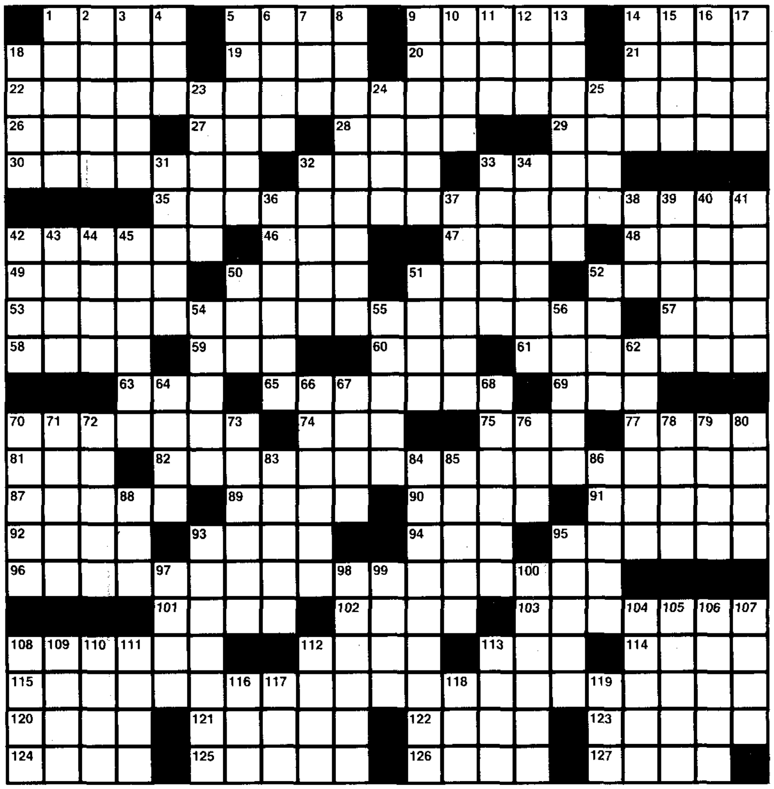
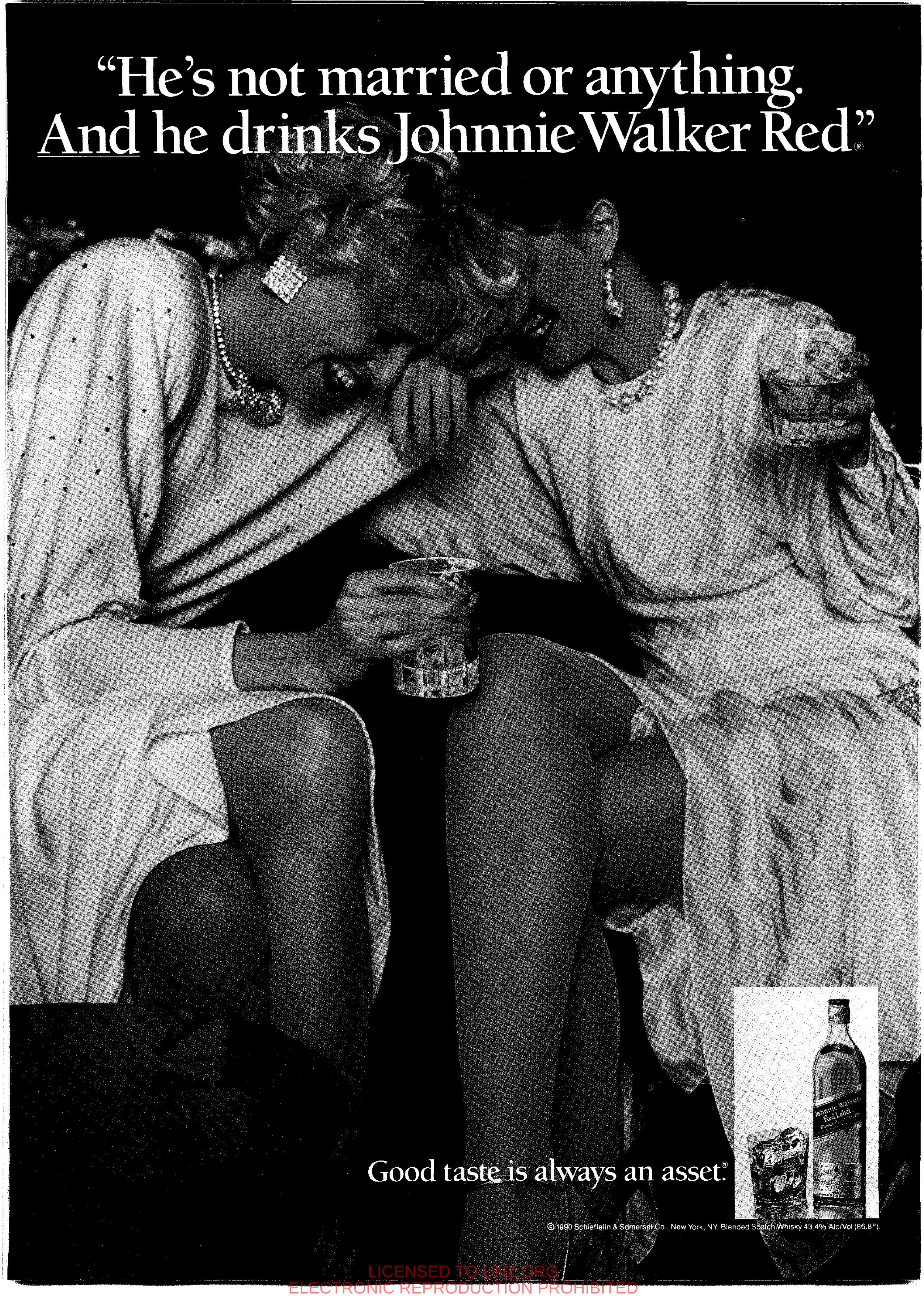
'TO SON FROM DAD': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Actress Thompson
5 Lucre
9 Laugh-getter
14 Storage for forage
18 Art category
19 Butter sub
20 Wet enough to float
21 Airwick target
22 "Do not a lender be"
26 Goulash
27 Commit perjury
28 Ready the salad
29 Tenants sign them
30 Violent whirlwind
32 Italian wine city
33 Recipe instruction
35 "Never be a yes-man"
42 Skin paste-ons
46 CBS symbol
47 Tug-of-war need
48 Caen's river
49 Hacienda brick
50 On
51 Odometer unit
52 Serviceable
53 "Don't be mousy about your opinions"
57 Purchase offer
58 Grasshoppers' acquaintances
59 Cong. member
60 Battleship initials
61 Gallery contributors
63 Newt
65 Kremlin people
69 Cyclotron particle
70 Personal file
74 Mrs. Sprat's diet
75 Orthodontist's org.
77 Name of three English rivers
81 Belfast gp.
82 "Get advice about investments"
87 Judge's bailiwick
89 Line a roof
90 Lupino, et al.
91 Long time, ——
92 Before carp or crine
93 Pythons' relatives
94 Chewer's buy
95 Least cooked
96 "Go fishing to relax"
101 Windups
102 Pielet
103 Kind of barometer
108 Lining fabric
112 Zoning measurement
113 ——-Magnon
114 Seaweed
115 "A hasty marriage is often regretted"
120 Netwoman Garrison
121 From head ——
122 Yugoslav nickname
123 Works with two needles
124 Rebuke to Brutus
125 Bachelor shindigs
126 Harrow's rival
127 Away from port

DOWN
1 Boxing bout
2 Goose genus
3 Attracted (to)
4 Yanks of WWI
5 Elixir
6 "Waiting for the Robert ——"
7 Ayres of film
8 The patter of feet
9 Othello's faithful lieutenant
10 Is in arrears
11 Welcome item
12 Mr. Kabibble
13 Communion cup
14 Carbonated water
15 Date to beware
16 Earring site
17 Doggy-bag filler
18 Essence of a matter
23 Ray and Gucci
24 Newspaper section, for short
25 Sleuth Wolfe
31 Larry of harmonica fame
32 Pay —— go
33 Gown for Octavia
34 Capital of Kansas
36 Wyoming mountains
37 Ordained one
38 Commandment word
39 Cradles' kin
40 Not illuminated
41 Bulrushes, e.g.
42 "The Aba —— Honeymoon"
43 Paradise lost
44 Part of HCL
45 Manhandles
50 Popeye's yes
51 Ponder
52 —— no good
54 Cosmetician Lauder
55 Throws in the towel
56 Dickens's Heep
62 "And pretty maids all ——"
64 Clenched hand
66 Aloof
67 Colorado ski resort
68 Deli meat
70 Cut in cubes
71 Maine college town
72 Certain Arabian
73 Disc jockey's spin
76 Skid Row affliction
78 Florist's urn
79 Uncloses: poetic
80 Veto, to 65-Across
83 Shelley's colleague
84 Smoking-section sight
85 No longer a minor
86 Growing out
88 Decay
93 Easter wear
95 ——-the-mill
97 Furnish nutrients
98 Does engraving
99 A Rodgers partner
100 Red Cross founder
104 Comes down in drops
105 Kukla's friend
106 "—— Kick Out of You"
107 June honorees
108 Shoe salesman's query
109 "Look —— this way"
110 Dye
111 Jacob's twin
112 In awe
113 Roman statesman
116 Movie studio
117 Spanish feminine suffix
118 Batter's hope
119 Alias: abbr.



Solutions to last week's puzzles appear on page 72.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